ISSUE 301
Wednesday 3rd
September 1986

On the Street

Sydney's **LARGEST FREE WEEKLY**
Music & Entertainment Magazine
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INVESTED INTERESTS
.. **The Crystal Set**
A DANGEROUS BAND?
.. **The Deadly Hume**
.. plus **THE SPARKLERS,**
THE HUXTON CREEPERS
.. just another GREAT issue

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TUESDAY 9:	**GO BETWEENS**
	UPS & DOWNS
	PETER BLAKELY
WEDNESDAY 10:	**GO BETWEENS**
	UPS & DOWNS
	PETER BLAKELY
THURSDAY 11:	**THE SAINTS**
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	THE MOFFS
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THURSDAY 11:	THE POTATOES
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SUNDAY 7:	**BACK TO FACE** — Free

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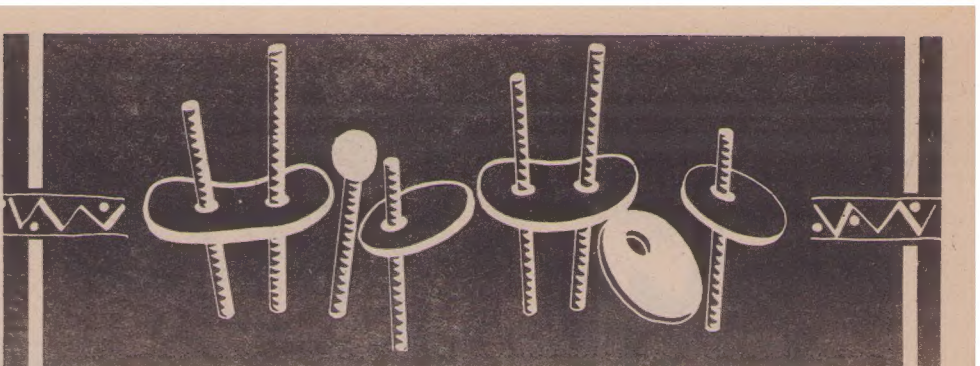

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BAND COMP STARTS SUN 14th SEPT

playing times — Mon-Fri: 9-2am Sun: 6-10pm

THE STAR CLUB — NIPPED IN THE BUD?

Well, at first sight it looked like another Buck Ram's Platters/Fixed Up story. Japanese punk band, The Star Club, were allowed into Australia for recording only but were not allowed to play. Boo, hiss. Accusations that they were deemed to be 'of insufficent international repute' flew and there were doubts cast at their cultural merits.

However, it has since transpired that, according to David Hooper of the Musician Union no formal objections were lodged by the Union although they did express concern that the band were going to be playing without receiving a fee, and that their sponsorship arrangements, while in this country, fell short os standard guidelines.

Discussion with Ky Romot, Media Liason for the Department of Immigration also revealed a couple of interesting aspects. Firstly, applications must be lodged with the Department, 6 weeks prior to the act entering the country. The Star Clubs application arrived only one week prior to their arrival.

Secondly, policy requires that the act have a licensed sponsor while in this country. Unfortunately The Star Club's sponsor was not, according to Department records, etc, licensed as such.

Finally, the application to play live, albeit a late one anyway, was withdrawn and amended to recording only prior to the Department making any decision on it.

Hmmmmm... them's the breaks I suppose.

ON THE STREET

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The views expressed in this newspaper are not necessarily those held by the editor/and/ or publisher.

KENT MUSIC REPORT: TOP 20 ALBUMS:

1. 1986: Just For Kicks — Various Artists (EMI)
2. True Blue — Madonna (WEA)
3. Revenge — Eurythmics (RCA)
4. Whitney Houston — Self-titled (RCA)
5. Hits Awesome '86 — Various Artists (CBS)
6. Picture Book — Simply Red (WEA)
7. The Bridge — Billy Joel (CBS)
8. Invisible Touch — Genesis (EMI)
9. The Final — Wham! (CBS)
10. Kev's Back — Kevin Bloody Wilson (CBS)
11. Scarecrow — John Cougar Mellencamp (Polygram)
12. Who Made Who — AC/DC (EMI)
13. Standing On A Beach/The Singles — The Cure (WEA)
14. Beat Witness — I'm Talking (Festival)
15. A Kind Of Magic — Queen (EMI)
16. Cocker — Joe Cocker (EMI)
17. Love Zone — Billy Ocean (EMI)
18. Bring On The Night — Sting (Festival)
19. Heartbeat '86 — Various Artists (RCA)
20. Top Gun — Original motion picture soundtrack (CBS)

TOP 20 SINGLES:

1. Papa Don't Preach — Madonna (WEA)
2. Touch Me (I Want Your Body) — Samantha Fox (EMI)
3. Spirit In The Sky — Dr and the Medica (CBS)
4. Venus — Bananarama (EMI)
5. Dancing On The Ceiling — Lionel Richie (RCA)
6. The Dead Heart — Midnight Oil (CBS)
7. Stimulation — Wa Wa Nee (CBS)
8. I Wanna Be A Cowboy — Boys Don't Cry (Festival)
9. Holy Word — I'm Talking (Festival)
10. Edge Of Heaven — Wham! (CBS)
11. Don't You Love Me Anymore — Joe Cocker (EMI)
12. Glory Of Love — Peter Cetera (WEA)
13. Invisible Touch — Genesis (EMI)
14. When Tomorrow Comes — Eurythmics (RCA)
15. Before Too Long — Paul Kelly and the Coloured Girls
16. Hands Up In The Air — Boom Crash Opera (WEA)
17. All I Need Is A Miracle — Mike and the Mechanics (WEA)
18. True Colors — Cyndi Lauper (CBS)
19. Who Made Who — AC/DC (EMI)
20. Your Wildest Dreams — Moody Blues (PolyGram)

PROBLEMS, PROBLEMS, PROBLEMS...

So you thought that writing a book was comparatively easy, huh? Well, I bet that Donald Robertson (Countdown Magazine) didn't really anticipate the rather large hiccup that's caught his epistle, INXS On Tour, just on it's release.

A spokesperson from INXS' management office, MMA, has stated that under a 'good faith' agreement, Donald was taken on tour with the band last year on the understanding that he would be writing a book for INXS and MMA Management. After reading the first chapter, both the band and management decided to can the project but, unfortunately, that wasn't a view shared by Mr Robertson.

INXS On Tour has been released through Music Press and, branded as 'bootleg' by the band's management.

More as it comes to hand...

JOHN CALE
Emerged from the Underground

Undoubtedly best known as a founding member of the legendary Velvet Underground, John Cale has earned himself a positively hallowed place int he annals of music history. He emerged from the depths of the Underground to record his first solo album, "Vintage Violence" in 1969. Another followed a year later then Cale moved to California in 1971 where he signed with Warner Bros as an artist, producer and A&R man. During his time with this company he produced such diverse artists as Jonathon Richman and Nico, while recording two albums of his own. A period of furious activity followed, during which Cale produced Patti Smith's first album, "Horses" and showed that he was up to beating punk at its own musical game. In 1981 he released "Honi Soit", an album which abounded with military metaphor and examined war from every angle. Cale had survived the now defunct hard punk scene with his sense of humour/danger intact. He returned to the recording studio to record "Music For A New Society" in 1982, an album that met with unanimous critical acclaim. He has maintained his recording momentum until this moment, and the release of his latest album, "Artificial Intelligence". One of the rare artists who has forged for himself total freedom of expression, outside of the hollowness of prevailing fashion, can be seen at the Sydney Trade Union Club for three nights in September — Friday 19, Saturday 20th and Sunday 21st.

John

On The Street
The Rootin' Tootin
All Australian Hit Parade

ALL AUSTRALIAN
WEEK ENDING 23-8-86

singles

TW	LW	TI	HP	ARTIST	TITLE	LABEL
1	1	2	1	VARIOUS ARTISTS	Trousers In Action	Aberhant
2	2	6	1	UPS & DOWNS	Living Kind	Truetone
3	—	1	3	THE MODELS	Everlution	Mushroom
4	3	8	1	PAUL KELLY COLORED GIRLS	Before Too Long	White
5	7	9	5	NICK CAVE	The Singer	Mute
6	4	5	4	I'M TALKING	Holy Word	Regular
7	6	5	2	JOHN KENNEDY LOVE GONE WRONG	Big Country	Redeye
8	5	5	5	SLAUGHTERMEN	God's Not Dead	Au-Go-Go
9	9	4	4	INNER SLEEVES	End It All	Citadel
10	15	4	6	THE BAMBOOS	Virginia	Citadel
11	11	5	9	CLUB SKA	Black & White	Powderworks
12	—	1	12	BOWEIVLES	Live	Cavrn 7
13	10	4	5	PORCELAIN BUS	Indignation	Citadel
14	8	4	7	THIS IS SERIOUS MUM	Defeacate On My Face	Elvis
15	16	10	1	DIED PRETTY	Stoneage Cinderella	Citadel
16	17	7	2	HUXTON CREEPERS	I Will Persuade You	BigTime
17	—	1	17	SPLIFFS	You Know What They ll Say	Spliff
18	13	2	13	MIDNIGHT OIL	Dead Heart	Powderworks
19	RE	11	1	CRYSTAL SET	Benefit Of The Doubt	Redeye
20	RE	21	1	UPS & DOWNS	In The Shadows	Waterfront

Information for these charts was supplied by shops in Perth/Adelaide/Melbourne/Sydney/Brisbane.

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albums

TW	LW	TI	HP	ARTIST	TITLE	LABEL
1	—	1	1	UPS & DOWNS	Sleepless	Truetone
2	1	2	1	THE JOHNNYS	Highlight Of A Dangerous Life	Mushroom
3	3	5	1	DIED PRETTY	Free Dirt	Citadel
4	2	6	1	EASTERN DARK	Long Live The New Flesh	Waterfront
5	5	3	5	GASH	How To Make Love To A Man	Reactor
6	—	1	6	VARIOUS ARTISTS	On The Waterfront	Waterfront
7	4	4	1	I'M TALKING	Bear Witness	Regular
8	6	3	6	SEVERED HEADS	Big Bigot	Volition
9	—	1	9	VARIOUS ARTISTS	A Slab Of Vic	Au-Go-Go
10	10	9	1	CELIBATE RIFLES	Turgid Miasma Of Existance	Hot
11	8	6	2	PSYCHOTIC TURNBUCKLES	Destroy Dull City	Rattlesnake
12	14	9	1	HUXTON CREEPERS	12 Days To Paris	Big Time
13	9	2	9	VARIOUS ARTISTS	High Temperature	White-Hot
14	7	3	7	VARIOUS ARTISTS	Sound Of Sydney Vol. 3	Method
15	13	23	1	THE STEMS	Love Will Grow	Citadel
16	—	1	16	LITTLE MURDERS	Stop	Au-Go-Go
17	—	1	17	SCRIBBLE	Pop Art	Regular
18	12	5	6	CROWDED HOUSE	Crowded House	Capitol
19	11	49	1	SCREAMING TRIBESMEN	Date With A Vampyre	CBS
20	RE	49	1	DIED PRETTY	Next To Nothing	Citadel

The Cotton Club

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plus Camras En Paris

THU 11: VEGIMITE REGGAE plus Sundogs

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THUR 11 SEPT — 60'S NIGHT! GENERATION — FREE!
FRI 12 — LOCALS RAGE — COMIC BOOK HEROES — FREE!
SAT 13 SEPT — BUSH ARVO.. SKEWIFF 2PM-6PM — NITE 9PM SPY GLASS GUESTS — FREE!
SUN 14 — JAZZ ARVO.. GALAPAGOS DUCK 2PM TO 6PM — FREE!

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SATURDAY 13: ROLLING CLONES
FRIDAY 19: IMAGINARY BOYS
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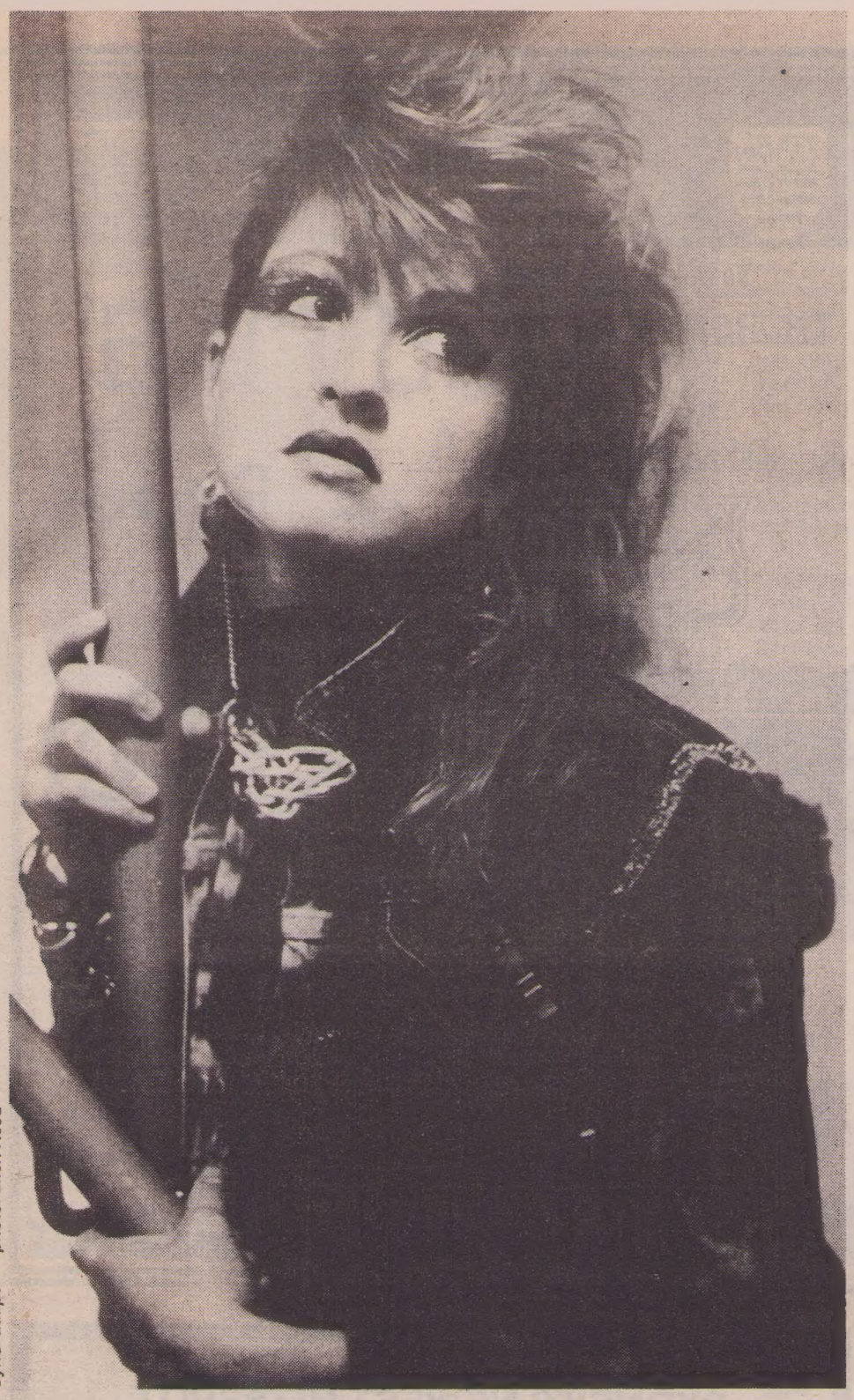

Cyndi Lauper — photo: Ellen Reed

CBS held a whizz bang bash at The Cotton Club last week to herald the release of the new Cydni Lauper album True Colours. With the drinks flowing freely the playing of the album seemed somewhat incidental, although as usual On The Street upheld its sober image and can report that on initial listening, Cyndi's newie came through with flying colours.

TOURS

- **INXS** are touring with support from English electropop craftsmen **Shriekback** at the Ent. Cent. Sept 18 and 19.
- English coal miner's son **John Cale** promises a tour covering bumpy ground from "Vintage violence to artificial intelligence" with shows at the Trade Union Club Sept 19, 20 and 21.
- Irish folk band **The Fureys** once had the pope in their audience and coincidentally are here at roughly the same time as the pope. The Fureys play at the State Theatre Sept. 20.
- **Johnny Thunders** begins his round of Sydney pub/club shows by "Rockin' The West" at Hills Inn SEpt 24.
- **Stevie Nicks** came to Australia as just another American money-spending tourist earlier this year and found herself on stage at the Ent Cent singing with **Tom Petty** and **Bob Dylan**. She is here again as another American money making rock and roll tourist on a "Rock A Little" tour that takes her to the Ent Cent Sept 24, 25 and jsut might allow her time to enjoy the scenery.
- The new album by **Cyndi Lauper** features a contribution from **Billy Joel** and shares the name of her tour, "True Colours", which visits the End Cent Sept 26 and 27.
- Dreaming sensations of gasping old men at the Entertainment Centre in time for **Shirley Bassey's** overture Sept 28.
- Resurgent blues rocker **Joe Cocker** will play at the Ent Cent Oct 21.
- This **Simple Minds** world tour is their biggest ever and could be their last for two years as they plan to have a break in their Scotland homes. They play with **Do Re Mi** supporting at the Ent Cent Oct 24.
- **John Mayall** spent his salad years training at art college, fighting with the British Army in Korea and careering in graphic design before concentrating on blues singing and his band **The Bluesbreakers** who play at Selinas Oct 25.
- British piano-jazz-rocker **Joe Jackson** is touring and playing at the Ent Cent Nov 5.
- Remember when **Elton John** was known for wearing metre-high platform boots and gaudy glasses? He is touring this summer with a big orchestrated show featuring more than a hundred musicians at the Entertainment Centre Dec 1-8.
- **Tah Mahal** and **Dutch Tilders** play music from all the poorer, more musical parts of the world at the Enmore Theatre Saturday night.
- "Southern Fried Funk" from **Elvin Bishop** who used to be in recent tourist **Paul Butterfield**'s band is on at The Basement Monday, Tuesday and next Wednesday then at Moby Dick Surfers Club at Whale Beach Thursday 11th.
- October 8th sees traditional British folkies **Steeleye Span** play Sydney Town Hall.
- Heavy metal "Mind Painter" **Ronnie James Dio** tours this month with **Boss** and **White Widow** bringing "Metal Mania" Across Australia and in particular to the Entertainment Centre Sept. 13.

Joan Armatrading is coming again this year to play her blue-coloured pop at the Ent Cent Nov 10 and 11.

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Sat. 6th - SAVANAH
Mon. 8th - TOOHEY'S BIG LEAGUE
Tue. 9th - BOBBY SOX
Wed. 10th - JUST FOR LAUGHS

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Fri. 5th - PINKLIFF
Sat. 6th - STORMY MONDAY
Wed. 10th - Station St. FOSTER'S 2KA BATTLE OF THE BANDS

The Sparklers
BRIGHT SPARKS

Story Matt Ford

Sparklers — l to r; Bil Bilson, Melanie Oxley, Peter Oxley, Gerard Corben. Chris Abrahams.

In the inner-city venues of Sydney at the moment there's quite a buzz surrounding a certain band called **The Sparklers.**

Although they play less often than other bands, they draw big enthusiastic crowds, with emphasis on getting down and having a good time. Last week their debut single, 'Overworking', hit the shops. The band's line-up includes such notables as Peter Oxley and Bill Bilson (2 ex-Sunnyboys) and Chris Abrahams (an ex-Bender).

However, the driving force behind the Sparklers is vocalist Melanie Oxley.

About a year ago, Melanie's band Sweet Nothings had called it quits; Peter and Bill were with Perfect Cousins. Melanie and Mark (Sweet Nothings guitarist) asked Peter and Bill to come and have a bit of a jam with them with the idea in mind of doing an NDP show at the Chevron. In Melanie's own words, "We went down and had a bit of blow, and everyone sort of said 'Err, we're not sure about all this'." Nevertheless, they did the NDP concert playing mostly Melanie Oxley originals, and The Sparklers have grown from there.

Last December Chris Abrahams came back from an overseas tour with The Benders and decided to become a full-time member of The Sparklers. Since then the band have had a stable line-up with Gerard Corben on guitar, Peter on bass, Bill drumming, Chris on keyboards and Melanie singing. Having seen The Benders live at The Basement earlier this year, I wondered how Chris managed the transition from a world-class jazz outfit to The Sparklers. Melanie is adamant that Chris has much more scope with The Sparklers, and nowadays doesn't have to stick to any particular style. "After all," says Melanie, "Playing jazz to the same crowd of people all the time just gets boring. With us, Chris can play jazz or blues or whatever he wants."

Chris also helps Melanie with some of the songwriting. Almost all of the songs are Melanie's, with a few covers appearing occasionally. Last week at the Graphic Arts Club Aretha Franklin's 'Save Me' and Ike and Tina Turner's 'Idolise You' were given expert treatment by the band, and Melanie's gutsy vocals showed the influence of singers such as Aretha F and Nine Simone. However, Melanie prefers to play down the importance of 60's influences. "To say that there's a Sixties feel in a band is so hard to define," she says.

"In any case, there are so many bands around that could come under that title. With the Sparklers, I think there are just a lot of different elements in the band. Peter and Bill are like a kind of power-pop unit, and they're great at what they do. . . they're so fucking tight; Gerard leans to a harder, heavier, swamp sort of sound; Chris brings in jazz and experimental elements. My vocals I suppose are more like blues or soul. So you see it all blends together."

The combination produces a unique sound that you can sample with their classy single, 'Overworking', released through Phantom records. Backed with 'Baby Baby', there's enough emotion and energy in these two Melanie Oxley songs to ensure the success of the single. The Sparklers haven't toured anywhere outside Sydney yet, but the next few weeks will see them doing shows in Melbourne and Brisbane to promote 'overworking'.

So what of the future for The Sparklers? By their own choice, they haven't done a tremendous amount of live gigs yet. "We hope to tour more in Summer," says Melanie. "We've now got enough songs for an album and we'd like to get an album out by next February. Hopefully by then somebody will be interested enough to help financially. After that, we'd be looking at going overseas this time next year, to England. Joe from Hot Records is helping to manage us at the moment and he should be a big help in getting us dates in England."

Anyone who hasn't seen The Sparklers is missing out on one of Sydney's best live bands. On stage they are relaxed and happy, and it doesn't take them long to get the place cooking. Melanie's voice is soulful and strong, and possesses genuine warmth; she has the ability to rapidly establish a good rapport with the audience. Everyone gets down and gets involved.

MATT FORD

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SATURDAY 6: SCREAMING TRIBESMEN
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SUNDAY 7: MILKY BAR KIDS PLUS GUESTS
Don't Miss This One!

MONDAY 8: HOWARD I KNOW

TUESDAY 9: THE HIPPOS

WEDNESDAY 10 — MILKY BAR KIDS

MENU

ENTREES
Soup Of The Day
Pasta Fettuccine Marinara
Cheese & Spinach in Filo
Herb Sardine Fillet in Fresh Tomato Sauce

MAIN COURSES
Lamb Fillet in Herb Cream Sauce
Char Grilled Rib Eye Fillet
Seafood Brochette
Fish Of The Day
Avocado Chicken

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MATAQUALI MUSIC

SBS mark I or mark II?

Amalgamation is the issue. Earlier this year the government decided to accept one of the Connor report's major recommendations and change SBS to a corporation by July 1, 1987.

This would have allowed the station to run itself as opposed to the bureaucratic structure known as the public service with its entrenched entanglements and red tape.

But prior to the budget, the government changed its mind, ostensibly to save 2 million dollars. To save fact too perhaps — it looks like a lot on paper, a big deal, a tough move. All possible cost cutting had to be examined we were told, no one was safe we heard... no more than Institute of Multicultural Affairs, no more the Human Rights Commission? The Commission for the Future, whatever that does, stays!

Given that the ABC and SBS are in physically different locations it is hard to imagine exactly where the savings are going to come from. If anything a merger could end up costing money, at least in the short term... and isn't that what this budget was designed for — the short term?

ABC staffers appear ambivalent. A merger represents no threat. It probably won't have any impact at all in those many nooks and crannies, those hidden chambers and dark cupboards much like the castle in Mervyn Peake's Gormangast.

One ABC TV insider noted that two production departments recently merged only with much bitter infighting and personal antagonism. The same source was of the opinion it would take an enlightened ABC management 10 years to clear the ABC of dead wood, restore moral and reclaim territory as an innovator.

Back at SBS people are of course, worried about their jobs. One thing the Communications Minister didn't take into account was the strength of feeling about the multicultural broadcaster. Before 2EA, 3EA and SBS TV were even on air, many people were working behind the scenes, some voluntarily to set the system up and to a large extent, its success has been based on internal co-operation and loyalty — a belief in the ideals of multicultural broadcasting.

The Connor committee found that a myriad of historical, emotional, attitudinal and structural factors keep the two bodies frozen in separate camps. It also found that of 670 submissions, 69 per cent were against amalgamation. During its considerations, the word 'ratings' raised its ugly head and the Connor committee duly bowed, chastising SBS TV for not obtaining sufficiently high ratings.

As the 9, 7 and 10 networks commission the McNair Anderson surveys the company can hardly be expected to gear itself towards measuring the attitudes and viewing habits of a non-commercial audience. And yet the ratings books are the marketers, advertisers and sadly politicians bible.

Frequent comparisons are made between SBS and the UK's Channel 4, but in Britain, independent TV stations support Channel 4 with 17 per cent of their advertising revenue. If only the commercials here did the same, or if only they were REQUIRED to do the same to make up for a lack of risk taking in the name of stimulating and inspiring television.

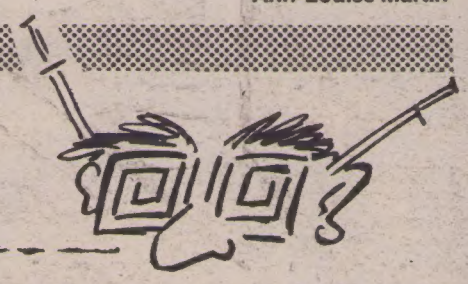
Last year Senator John Button told this writer that SBS was a channel for trendy Anglo-Saxons to watch European movies and it seems that mood continues to exist at a ministerial and departmental level. Once SBS was on the UHF frequency detractors had even more ammunition to point the finger at a little station that had no ratings — forget the fact no one can actually see it.

Mr Duffy says one of the advantages in amalgamating will be that more people will get to see SBS programmes. How? SBS is one band, the ABC an another. Does he mean the ABC will start using SBS material... does it mean, as some people who work at the station fear, that SBS will be a dumping ground for ABC cast offs?

The SBS and ABC managers met in a working party for the first time last week to discuss the immense task of amalgamating themselves by January 1. On the bright side new ABC chairman David Hill appears to be in favour of multicultural TV and is prepared to push for legislative protection but given the Labor government's turn around over the multicultural concept who knows.

A marriage contract favouring SBS could work to support the broadcaster but with the ABC's past neglect of migrant issues the associated communities have every right to be suspicious. Let us pray SBS does not become contaminated with ABC disease where simple tasks become convoluted and dramatic exercises made so by myopic rather than co-operative vision.

Ann-Louise Martin



TEE VEE TALK

— Eloise McAnulty

WEDNESDAY: Well, I've already told you about the genetic engineering episode on 7 with **The Island Of Dr Moreau** (8.30) Okay, so how about these two juicy ones for insomniacs — 9 at 12.05 sees **The 300 Year Weekend**. Now haven't we all felt like that at some stage although probably less so since the Manzil closed? It's all a question of the right drugs. Prior to that timely piece is a film about a 'tough Army Sergeant who is forced to confront his own bisexuality — a 1968 classic with Rod Steiger on 10 10.25. I told him to avoid the Hip Hop toilets, sheesh.

THURSDAY: Hmmm, ABC have the continuing **Pop Movie** saga on at 6.00 — more throbbing insights into the world of gaffa, roadcases and cold-sores. Then you can hang around for **Victoria Woods** and **The Diary of Adrian Mole Aged 13¼**, nozzling each other between 8.30 and 9.30 that evening. Apart from a silly film on 9 at Midnight (Geraldine Page as an eccentric aunt who lovingly dispatches her housekeepers to The Great Rest Home In The Sky), it's to bed or the Kardomah.

FRIDAY: Well, the programmers are pretty determined that you'll get out and spend your money at nightclubs, sleazy bars or movie theatres tonight because there's truly stuff-all to keep you glued to the Machine.

SATURDAY: This is more like it. Get up (or go to bed) with **Betty Boop** on 7 at 8.30 this morn. The cartoon gal from New York finds romance, sigh. Sounds (9 at 7) then extract them one by one to the sounds of Kris Kristofferson, Pat Benatar and Mark Knopfler through the repeat (why, oh, why?) of the **1986 Grammy Awards.** Spend the day discovering the Great Outdoors then crawl back into the pit to watch either His Purpleness in **Purple Rain** (9 at 8.30) or whip out your trenchcoat, get out the scotch and settle down with Mike Hammer for a 'dirty-rat' detective saga **'Murder Me, Murder You'** — don't you just love the title? Says it all, really — on 7 at 9.30. If the movie needs any extra high-tack spice, consider the current court case involving the writer (Mickey Spillane) and his last blonde-and-buxom missus. Juicy stuff!

SUNDAY: Nah, it's a day out in Centennial Park watching the soccer finals or picnicking with your raybans on at MacQuarie Chair,then you'll feel the glow of self-satisfaction when you come home later this evening and, eschewing the box, pursue higher things (like Scrabble, hate-mail to Colin Ink or arranging the empty Scotch bottles into neat, idealogically-sound patterns).

MONDAY: Gee, if only I'd known sooner! Yes, Buffy, Jody and Mr French are back on 7 with **Family Affair** although, at the ungodly hour of 6.20am, I'm not surprised it's passed by notice. At 11.00 at night, another rivetting insight of our 'trusted friends and allies', 7 shows **Five American Guns** — 'absorbing true stories of Americans who bought guns for their personal safety — then had to use them'! Yeah, wasting the drycleaner who put in too much starch or the window cleaner who arrived unexpectedly, a day too early.

TUESDAY: Nup, try talking to your flatmates, watering the seedlings in the hotwater cupboard or even, gasp, the radio.

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LETTERS

PO BOX 122 SYDNEY 2001

Wednesday night, 10th September at the Yugal Soccer Club is a benefit night for an unusual cause. Bands playing are **Examplehead, Lucky Dinosaur, Be Kind To Beavers** and **Toys Went Berserk.** The benefit is to help raise money for the appeal fund of Jim Trimble, a prisoner facing execution in Baltimore, Maryland, U.S.A.

"The death penalty makes the rectionaries happy, like reforms keep the lower classes passive. It is also an attempt at the final solution in controlling members of the non-white and lower classes. The ultimate exercise of authority is to order the death of another. All the excuses for exercising the order are merely justifications for maintaining power. Those who hold power know exactly what they are doing and they also know why. They also know it is wrong."

— CARL HARP
(Murdered in his cell, October 1981)

According to Amnesty International, there are approximately 16,000 people on death row in the U.S.A. Around 36 of these people are under the age of 18, or were sentenced to death for allegedly committing crimes as juveniles. Each case is a direct violation of United Nations' law — Article 6.5 of the International Covenant on Civil and Political Rights, and Article 4 of the American Convention on Human Rights, both of which state that sentence of death shall not be imposed for alleged crimes committed by persons below 18 years of age. Both documents have been signed but not ratified by the U.S. government. This means that the U.S. government retains every legal right to murder not only its adult citizens but its children also.

Jim Trimble was sentenced to death by gassing when he was only 17 years old. He is now 22 and has spent the last five years fighting for his life on Maryland State Penitentiary's Death Row. Jim was convicted for murder but has constantly maintained his innocence. His trial was full of hypocrisies, and contradictions on the part of the police and "evidence" was purely circumstantial. Jim's trial was clearly manipulated as police were under pressure to make a quick arrest and conviction.

Jim has an appeal to be heard in the courts on December 18, but he will need a lawyer. This means facing around $10,000 in legal fees. Jim presently has $700 in his appeal fund. The benefit gig at the Yugal next Wednesday is to help Jim's struggle for life against an oppressive and unjust judicial system. It may not raise much, but it is at least a start.

So why try to save the life of a prisoner so far away?

The answer is in our consciences. We can't just sit back and let them kill another one. But there is another reason too, and that is that conservatism is a contagious disease. More and more, American conservatism influences this country. Just because we do not have the death penalty now, there is no guarantee we will never see its reintroduction. The line between "freedom" and imprisonment is very fine, and a wrongful conviction could happen to any of us. If we don't support Jim now, one day we could find ourselves fighting for our own lives. The battle to save Jim may seem hopeless, but we will never know what may be achieved unless we try. To do nothing is to allow everything.

Di Wilkinson
Meadowbank

The Jim Trimble Appeal Benefit takes place next Wednesday (10th) at the Yugal Soccer Club, Quay Street, Haymarket (opp. Her Majesty's Theatre). The four bands will be playing between 8.30 and 12.30, and admission is $4, $2 concession).

Dear Sir/Madam,
I write in reply to Ann-Louise Martin's article "All Fixed Up" which appeared in Issue No. 298, Wednesday, 13th August, 1986.

A number of facts need to be addressed. The most important being that the French band 'Fixed Up' were never refused entry to perform in Australia. The enclosed application form reveals that 'Fixed Up' only sought approval to record. As the bands' promoter (Phantom Records) never applied for performing rights, this matter was never raised.

On the question of whether 'Fixed Up' were taking Australian jobs the answer is without contention. Of course 'Fixed Up' took Australian jobs. If they did not perform at the Piccadilly, Trade Union Club or Hopetoun, a local act would have. Clearly, three nights of work were lost to Australian musicians.

Further, if 'Fixed Up' had applied for performing rights they would have necessarily concurred with Musicians' Union policy (endorsed by the Immigration Department) regarding the employment of local content. The one-for-one policy would have ensured work for an Australian act.

By performing free of charge 'Fixed Up' contributed to the difficulty Australian bands have in receiving reasonable and just wages. While bands work for nothing employers will continue to refuse legitimate wage requests.

A final point which needs to be made is that the Musicians' Union did not object to the tour by Buck Rams Platters. The Musicians' Union considers overseas tours by imported musicians can, in fact, create additional work opportunities.

It seems slightly ironic that On The Street professes to foster local musical talent while at the same time condoning illegal tours by overseas bands. Surely the loss of any work opportunity is a matter for concern.

Yours sincerely,
ALAN NASH,
Secretary,
Musicians' Union.

ANNE-LOUISE MARTIN replies:

There are several points that need to be made clear with regard to the 'jobs for Australian musicians' argument. Firstly, French band Fixed Up played support only (under the appropriate pseudonym of the Outsiders) to an Australian band. Secondly, Australian audiences and musicians have the right to see what is being created outside of their own territory, and the people concerned to whom I spoke e.g. John Needham of Citadel Records, said that visiting musicians were not taking Australian jobs, since there was such a glut of venues and bands, there was work for bands who wanted it. And in fact, as so many Australian bands go overseas, it could just as equally be claimed that they are taking the jobs of musos in the countries they visit. As a result of such trade, a type of 'underground' circuit has developed, and has become established to such an extent as to have included this country. Finally, I would suggest that it is about time that bureaucrats became a little more open to creative endeavour, and encouraged rather than thwarted it.

Dear Friends,

On behalf of the African National Congress, I would like to convey our heartiest thanks for participating in the benefit concert for the ANC.

The growing support we receive from Australian people, and in this case you the editor for the assistance provided to us for the "Oz Against Apartheid" is a clear indication of your concern for our oppressed people.

Humiliation, detentions, torture and death at the hands of the army, police and malnutrition inthe midst of plenty, continue to be the plight of our people.

However, the people of South Africa led by the ANC, have never been more determined to liberate themselves than they are now. The ANC has sworn to spare nmeither strength nor courage to lead our people to freedom, justice and democracy.

Although the ANC has been banned for 25 years and its most prominent leader Nelson Mandela jailed for 24 years, the regime has failed to silence both Nelson Mandela and his movement the ANC. The campaign for his release and the unbanning of the ANC have intensified, both amongst our people in south African and the International community.

We hope you will continue to give this support until victory is won and a democratic South Africa, where all the people who live regardless of race, colour or creed in accordance with the Freedom Charter is established.

Thank you for participating in "Oz Against Apartheid".

Yours faithfully,
Eddie Funde
(Chief Representative)

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HARD ROCK HEDONISM

• **The Mal Eastick Band** played live on the Ray Martin Midday Show a couple of weeks ago. Must have sent the purple haired ones to their purses for something to stick in their ears — Mal and the band didn't turn down their hard rocking blues for the occasion.

• Good news for guitar hero fans — **Michael Schenker** is about to launch a new record. The German Schenker is working in Scorpion's studio in West Germany with brother and Scorpion's guitarist Rudolf Schenker and has replaced the late-Gary Bardens with former Grand Prix vocalist Rob McCauley.

• The Hard Rock Hedonism letter of the week comes from John Sanderson from Rose Bay, who asked where the term heavy metal came from.

John,

Though it's hard to say who first used the term, I believe its first appearance in print was in the William Burroughs' novel, *The Naked Lunch*. Probably a more accurate answer though is that it came from the atomic test during World War II, in which scientists created the 'heavy metal' of uranium.

You too can write to **Hard Rock Hedonism: GPO Box 122, Sydney, 2001.**

• UK all-girl heavy metal band **Girlschool** will start their first Australian tour on November 6 at the Dapto Leagues Club, a spokesman for Bottom Line Touring told Hard Rock Hedonism. The band, which features ex-Sweet Jayne Melbournian guitarist Chris Bonnaci, will be in Sydney for a week starting November 7 there is a possibility that they will include an Under-18 show in their itinerary.

Girlschool formed in London in 1978 and have released five albums. The band's latest vinyl venture is a re-working of the song Leader Of The Pack, which they've cut with Gary Glitter.

• In September, look forward to the return of **The Mega Boys.** The band, which features Rockin' Rob Riley of Rose Tattoo, The Beast and Jimmy Barnes fame, will be at the Newcastle Workers Club on September 11, the Rooty Hill RSL on the 12th, Patch's in Wollongong on the 13th and Leumeah Inn on Sunday the 14th. The band have been putting down some demos at the CBS Studios in Sydney and will look at returning to Sydney City when their debut single comes out

• New stage show, material and special effects to be experienced at Seven Hills Inn on Saturday night as **Lightning Rock** make a big come back.

GARY GLITTER + GIRLSCHOOL

PROFILE: WHITESNAKE

It's been two years since the last album, but **Whitesnake** vocalist-leader **David Coverdale** doesn't care — he says he wants to get it right. The English band's next album will be the most important — Coverdale, once and for all, wants to break through in a big way in the US. And he's not ashamed to admit it.

"America has always been a difficult situation for us," the former lead singer with Deep Purple and Redcar said. "At one time, when this band was starting out, I stated that I was content to have one of the biggest bands in Europe. But I began to realize that, in today's world, the true key to success — at least in a financial sense — is America. The simple fact is that it is the biggest market in the world. You can tour England in two weeks, but you can barely tour California in that amount of time.

"I'm not ashamed to admit that America is the number one priority with this band at the moment. I don't know if you could call it make or break time for us in America, but we'll be giving it our best shot."

The best shot includes a new band of snakes. The band, as true fans of the band would have known some time ago, has been streamlined to a four piece — John Sykes (guitar), Aynsley Dunbar (drums) and Niel Murray (bass guitar) — and represents just another in a long list of guises of Whitesnake. Coverdale has had more people in his band than Ritchie Blackmore did in Rainbow. Still, the hard rock outfit will keep on and Coverdale says he's very excited about the next, as yet unscheduled, album.

"We know it's been a long time since our last record (*Slide It In*), but if this record proves to be much better, which we will believe it will, then the wait was well worth it. Of course, if we didn't have some band problems and some other difficulties, we probably would have had an album out a lot sooner."

And we're still waiting.

The Celibate Rifles' lead guitarist told Hard Rock Hedonism that the band will release a live album within the next two months. Just returned from a four-month overseas tour which, by all accounts, was a great success, The Rifles will head back to the US in March or April next year.

* Speculation is mounting in the US that **Led Zeppelin** will be getting back together with former Chic drummer Tony Thompson filling in for the late and great John Bonham. The heavy rock magazine Hit Parader guesses that the band will reform for a tour after Jimmy Page has finished his tour with The Firm later in the year, "I've always thought that if the situation was right — if the band had thought enough time had passed since the death of John Bonham — it would make music again," a group spokesman said.

Scott Howlett & Stewart Wilson
P.O. Box 122 Sydney 2001

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Rob Craw, Huxton Creepers — photo by Tom Takacs

In recent times we've heard our fearless leader Bob Hawke repeatedly tell us that we should "Buy Australian" — you know, rally around, support Australian products and make locally produced goods more competitive.

Well after being immersed in Huxton Creeper's album 12 Days to Paris for the past month and seeing them on their recent jaunt to Sydney, my sentiments can only echo Bob's — "With Such Quality Available Here, Why Look Any Further?"

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The Huxton Creepers have been kicking around for some two years now. They were originally picked up by critics at the time Hoodoo Gurus were breaking through and the Huxtons were soon found wearing the Next Big Thing tag. Big Times Records signed them and it all looked a bit like the Gurus Mark II — except that the band had other ideas. Rather than taking the bait, rushing into the studio and recording an album, they held back and let the hype die down.

A wise move it was, because in the year or so that transpired, they had time to work on, and fully develop, their songs, and the results are obvious on this their debut album.

The 11 tracks of 12 Days to Paris are all shining pieces of intelligent, melodic guitar rock and show a maturity way beyond expectations. The songs vary from the muscular I Will Persuade You and Part The Seas through to the lighter, more catchy Don't Even Think About It and I Swallowed My Pride, but all are stamped with a clarity of sound which brings the guitars up front and makes good use of Rob Craw's emotive vocals.

Responsible for the impressive reproduction work are Steve Berlin (of Los Lobos) and Ian "Mack" McKenzie. Berlin was so impressed with the Creepers, when he was touring with Los Lobos, that he stayed behind in Australia for a while and co-produced five of the songs on the album.

Both producers have captured the wild Huxton Creepers live two guitars, bass and drums sound, refining it somewhat without letting it wimp out. They were also not afraid to fill things out where required, as on the superb Guilty (my favourite album track) where a swirling organ underrides the guitars to give a great effect.

Simply this is a brilliant album — and having become very familiar with it I looked forward expectantly to their recent Sydney shows.

And I wasn't disappointed. Travelling to the Manly Hotel on a quiet Wednesday night seemed like an effort, but from the moment Huxton Creepers hit the stage all of this was forgotten.

On the flipside of I Will Persuade You the Creeper's latest single is the frenzied I've Been Around, in which Rob Craw snarls:

"My darker side,
My Huxton Creepers side,
Wants to be set free"

and set free they were, as they blew the Manly crowd away with a manic display of power and enthusiasm — the likes of which are only too rare these days.

Their set began with two indecipherable non-album rockers and immediately Rob Craw was into it. He was spewing out humourous lines, about surfing, junk food and other assorted Manly-isms, all night, and the crowd loved it

Driven by the solid-as-a-rock rhythm section of Matthew Eddy on bass and 6'4" gigantor Arch Law on drums, the Huxtons moved into their album tracks and delivered Don't Even Think About It and Autumn Leaves in classic style. Both retained the catchiness of the recorded versions, but had the wild and woolly rough edges that get a pub crowd stomping. Life Fit For A King follows and is introduced as "The Huxton Creepers showing that they can match Peter Garrett for social conscience" — and I'm not about to disagree, particularly with a giant like Law in their band.

Probably their biggest pluses on the live front are Paul Thomas' great guitar playing, Rob Craw's good humour and their powerful singing, particularly when Thomas and Eddy add their backing voices. Magic Stuff Indeed!

Looking back now there were far too many good songs to mention, but the ones that stood out most were I've Been Around, Guilty and I Will Persuade You. Mixing these in with covers of The Doors' Roadhouse Blues (with the reptilian looking Craw, complete with fake snakeskin shirt, looking every bit like a Lizard King), Blondie's Union City Blues and The Stooges' Search and Destroy we were certainly treated to a show to remember.

Leaving Manly Hotel I couldn't help thinking that this is one hell of a dangerous band. They have more talent than Bob Hawke has grey hairs, and now is the time that the hype should be starting. Huxton Creepers have definitely proved their worth as a recording and a live band are no longer the next big thing — they are a Now Big Thing!

John O'Donnell

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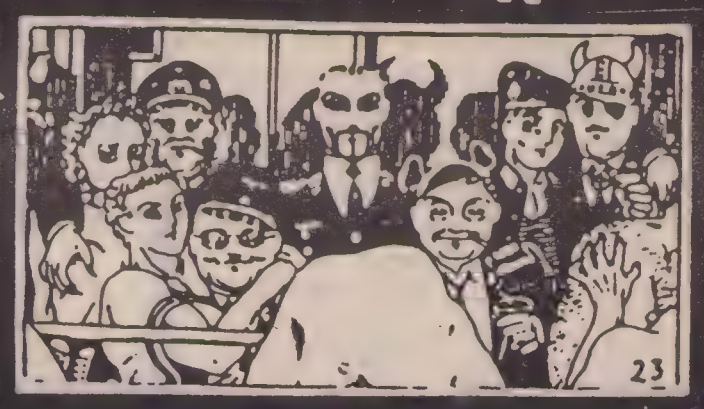

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SPLATTER GUYANA STEEL CHATTER

with Dr Vern Pullen

(Dr Pullen is Professor Of Advanced Psychotronics at the International Jime Jones Mail Order University and the only person ever to successfully 're-animate' Marc Bolan's false teeth).

Hell, we all know it doesn't take much to start a trend these days, whether it be wearing a mongoose bone through your nose or getting hit over the head with a microphone stand at a Cramps gig. Once some brave iconoclast has stuck his or her neck out and fashioned a jump suit out of old pineapple and anchovy pizza boxes, every boutique in Oxford Street is imitating the fashion

And so it goes in the rock'n'roll industry where Melbourne band **GEISHA** have successfully paved the way for the 'tearjerker' press release, the tale of incredible hardship and bad luck that will immediately evoke mountains of sympathy for the band in question. Here's an extract from their recent press releaser headed **"THE TRIALS AND TRIBULATIONS OF A BAND ON THE ROAD".**

"It seems that bad luck does tend to come in 3's. Take Melbourne band GEISHA for example — on Tuesday last, on the way to Wollongong, whilst driving through two feet deep water their car hit a submerged tree causing considerable damage Then on Thursday, their truck became bogged and stranded in flood stricken Bathurst so the band had to cancel their performance in Canberra that night And to top it all off, when visiting their agents in Sydney on Monday their hire care was broken into and personal belongings and cash were stolen.'

It's real 'reach for the hanky' stuff and thanks to Geisha the Jim Jones School Of Rock Publicity is now making available to all interested bands, a selection of disastrous anecdotes which can be slipped into any forthcoming press release for the immediate evoking of unbounded sympathy. Naturally these anecdotes come in varying degrees and to give you just a taste here's a prime example of our medium sympathy, 'on the road', bad luck story.

"The band were returning from a gig in West Wyalong when their truck hit a stray water buffalo, plunged down a 50-foot embankment and landed on the set of "Mad Max III" where it was mistaken for an alien moon vehcile and blown to the shithouse by three over-zealous stuntmen. All the roadies were killed (naturally!) and their 64-can light show was incinerated all bar a single bulb which was later trodden on by a passing swagman. To make matters worse, the band's drummer later broke his nose whilst trying to salvage a pair of fluffy dice from the

The band were driving down the Hume Highway towards Melbourne when a giant funnel web suddenly appeared

truck's cabin. The band were forced to blow out that night's gig at the Manzil Room which didn't matter anyway as it had closed down two weeks ago."

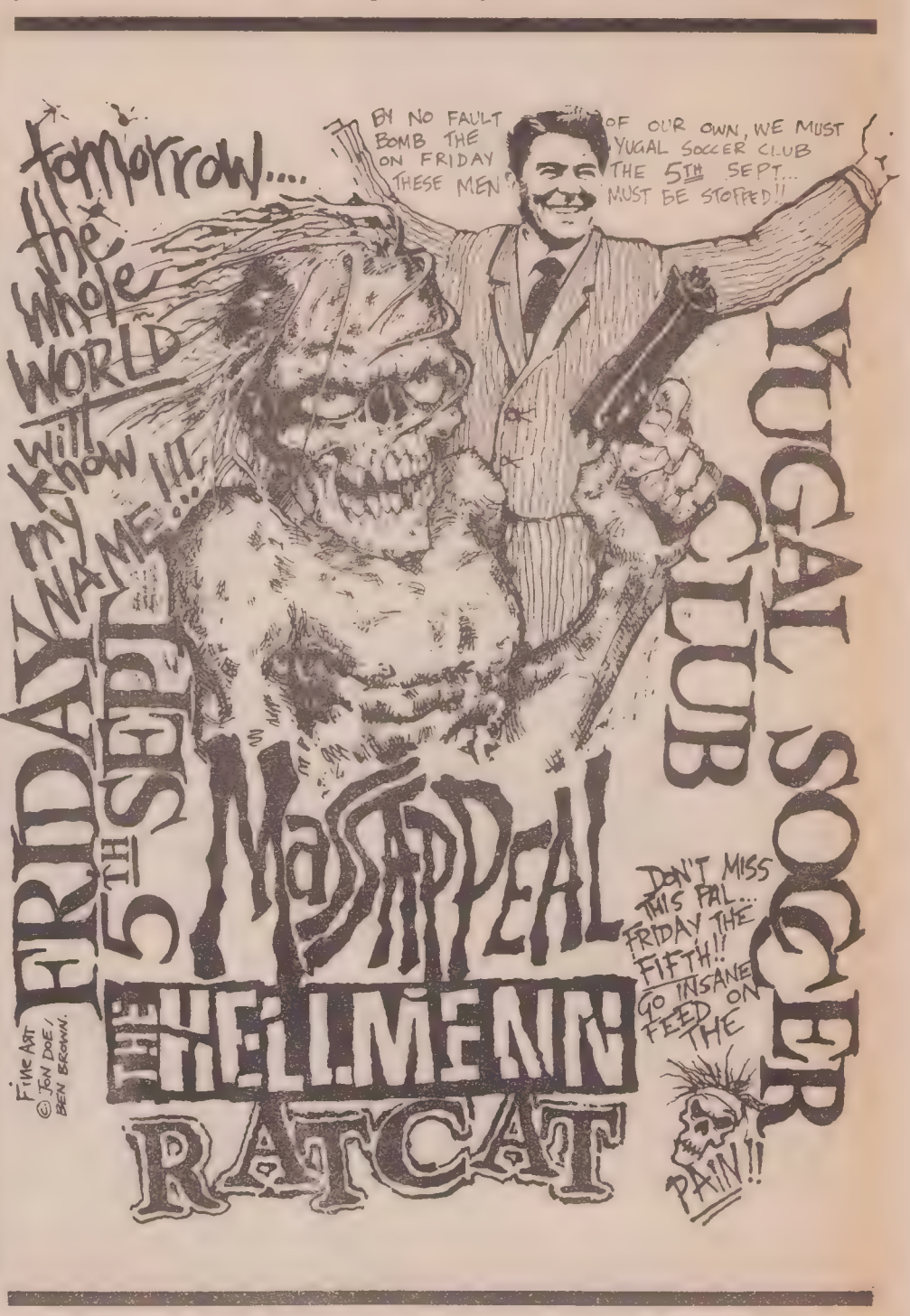
Pretty harrowing stuff we have to admit, but for the band that really wants to win the media over, here's a tiny sample of our deluxe, no traumas spared, tearjerker supreme.

"The band had just left the doctor's surgery after a routine check-up for their forthcoming 56-date tour of Tonga when the phone rang. The medico broke the news that all five members of the band were suffering from a terminal illness just like Ali McGraw in "Love Story". Undaunted the band decided to go ahead with their tour only to learn that the truck carrying all their gear had just rolled down a 50-foot embankment at West Wyalong killing all their roadies and three members of the cast of "Mad Max III" To make matters worse their tour manager was savagely gored by a stray water buffalo and not even three rolls of gaff tape could stop the bleeding The tour manager died and the band are now facing a two thousand dollar funeral bill as his contract stipulated that in the event of accidental death he be buried in a mahogany road case."

Then of course, there is always the combo, absolutely desperate for publicity who will print any pack of lies to win the hearts of the rock'n'roll press. For these good folks we offer the super deluxe, top of the range, bad luck story with the lot. Goes something like this:

"The band had just left the doctor's surgery in West Wyalong after having all being diagnosed as carriers of the bubonic plague. Their entire road crew had OD'd in the motel the night before so they decided to pile into the truck and drive themselves and their gear to Sydney. Little did they know that one of the road crew kept a bottle of funnel web spiders as pets concealed in the drum foldback. When the truck failed to take a bend and rolled down a 50-foot embankment the bottle broke releasing the funnel webs which in turn bit every member of the band. To make matters worse there was a strike that week at the Commonwealth Serum Laboratories and supplies of funnel web antidote had been entirely exhausted. Poisoned and dying of bubonic plague the band arrived at the gig to discover that the support band had all died in a sky-diving accicent and that they would have to lug up 10 flights of stairs. Not long after they had finally set up the PA the building caught fire destroying all their gear and copies of their recording contract Undaunted they hired another truck full of gear but this also rolled down a 50-foot embankment and. .

And next week I'll be returning to the saga of Marc Bolan's false teeth and discussing the film which I promised to rave about this week, not "The Colour Purple II" but the fantastic **"REANIMATOR"** now screening Monday to Friday at the New Mandarin Cinema. During their stay in Australia all the Cramps talked about was this fabulous film and why not, **"REANIMATOR"** is the best thing to hit the screen since I threw a dead cat during a Saturday matineee at the old Eastwood Odeon.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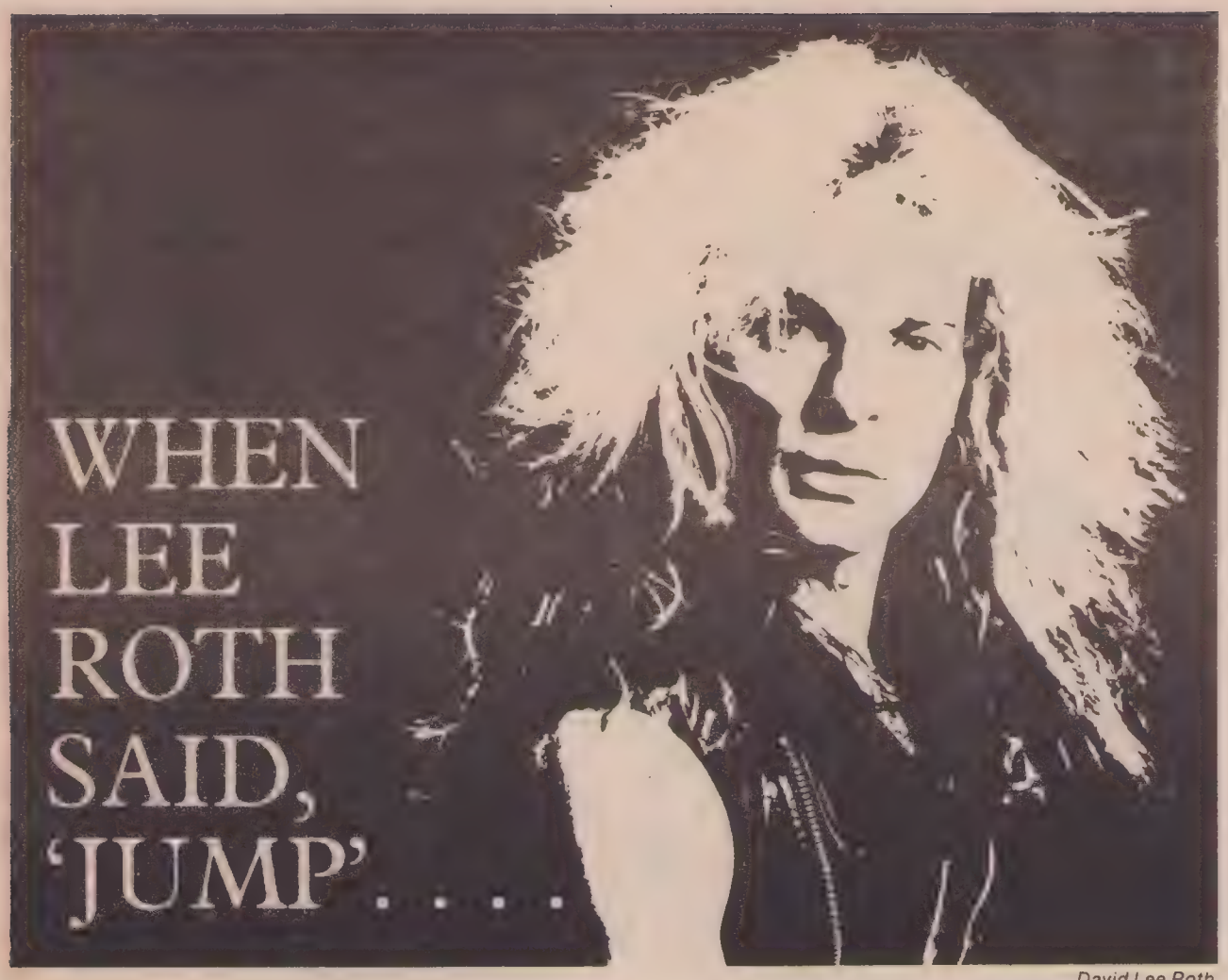

David Lee Roth

WHEN LEE ROTH SAID, 'JUMP'. . . .

David Lee Roth has been the American music press' favourite slag-bag since the Van Halen brothers decided to wash his laundry in public. The split with Van Halen had been described as an amicable one — that was, up until da-boys decided to reveal all to anyone who'd listen.

The saying that there's two sides to every story has never been truer and, now, OTS brings you the Lee Roth version of the bigger-than-big split-up at the renaissance of Van Halen's career. . .

Hurt that Eddie Van Halen has said, in effect, that the 12 years he had to spend with Lee Roth were tiresome and artistically unsatisfactory, the blond rock meister has said in a recent interview that he was sick of being a member of Van Halen and supporting Eddie's "habit of Rolex watches and wedding rings".

"I got sick of the type of rip-offs Van Halen were trying to pull," Lee Roth who, a few months ago, had his movie project shelved by CBS, said. "Who wants to play in giant stadiums? You can't see or hear anything past the 30th row. I didn't want to make a whole tour out of that."

Van Halen beat Lee Roth to the record stores with their album and to the media with their terse words. Eddie Van Halen and the other members of Van Halen — Alex Van Halen, Michael Anthony and new singer Sammy Hagar — would have us believe that Lee Roth is an "arsehole" who can't sing and prefers to perform in front of the mirror rather than an audience

"All I know," Lee Roth says, "is that when I left — and be sure that I was the one who left; no one gave me any walking papers — 18 people from the Van Halen camp came along with me. Only one drum technician stayed with them. What does that tell you?

Lee Roth says the work with his new band has "invigorated him". He has put together a three-piece band to tour the world with and recently released his debut solo album, the delightfully entitled "Eat 'Em And Smile

"I don't want to make music just for money, which is what Van Halen was turning into," Lee Roth says

They're (Van Halen) saying they put up with all my bullshit for 11 years. Why did they do it for so long if they were so unhappy. They say they're only interested in the music and a great show. So what do they do? The first chance they get they hop into the biggest stadium they can find. That's not what I want. I want to go out for long periods of time and not be motivated by how many Lamborghinis I can buy."

You seem really bothered by some of the allegations your former band has made about you?

"I am. I feel sad when Van Halen goes around saying the shows we did were bad. The band say the parting was amicable but I don't feel the same way after all they've said about me. The Van Halen brothers have called me an egotistical bastard and everything else. All I can ask them is: 'Why did the entire organisation leave with me?' Would they have done that if I was an arsehole? I don't think so I've read some amazing things they've said. I mean, Edward has started comparing himself to Beethoven, and his new singer zooms in from oblivion to start slamming me in the press. It's all kind of strange, if you ask me."

Lee Roth says his new show places importance on intimacy as opposed to huge stages and high-tech equipment. He says he met his guitarist, former Alcatrazz member Steve Vai, in an art gallery at four o'clock one morning, and bass guitarist Billy Sheahan when that man's band, Tallas, supported Van Halen on one tour.

Lee Roth, who always has the final word, concludes: "It's back to big rock for Dave. We're going on a year-long world tour and I can't wait to get back to places like Japan. I haven't been there since 1979.

"On the tour we're going to take out a million dollar stage and make it look like my backyard. I'm having a great time and I want everyone to enjoy the party with me."

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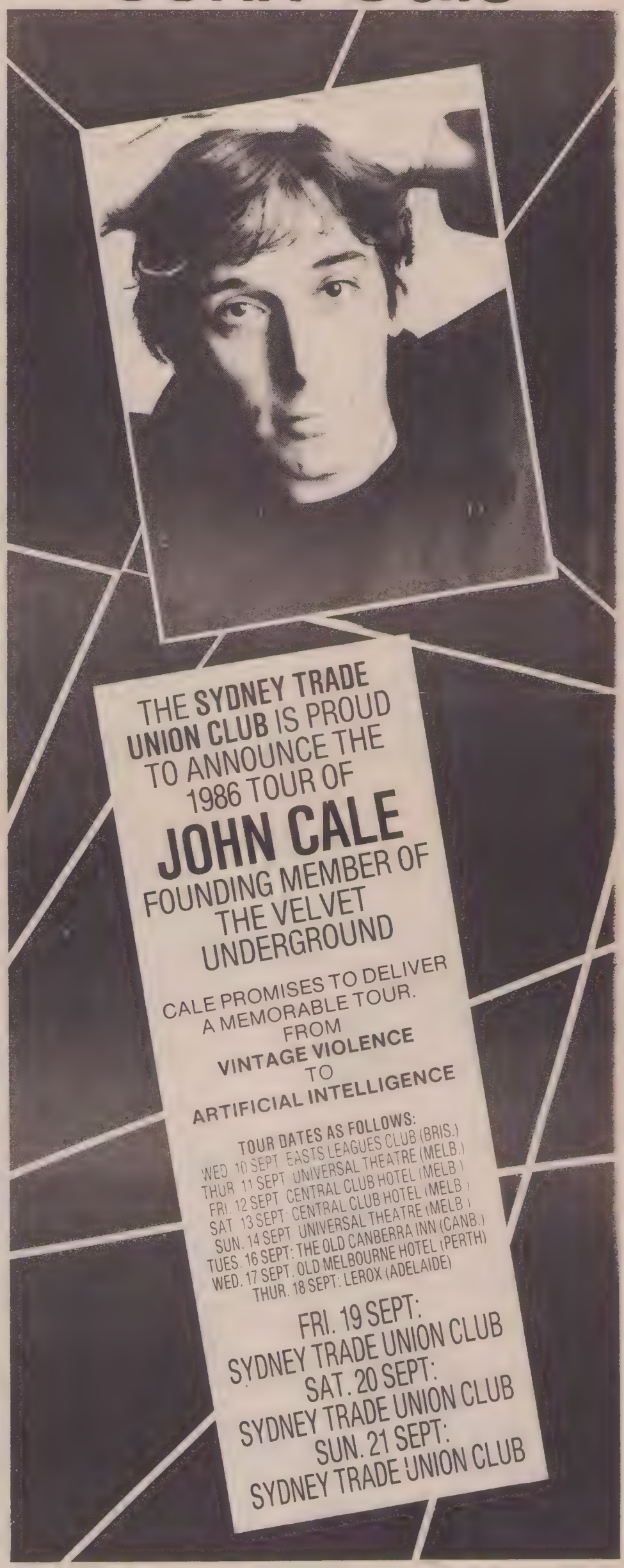
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THE CRYSTAL SET
PAY TO PLAY

The major problem facing independent bands is lack of money. The only time The Crystal Set have paid the members of the band any money for their services was their first ever gig. The four members got $10 each.

Crystal Set's lead singer, bass guitarist and songwriter **Russel Kilbey** says since that day the band have been paying money to play. "We're in quite a bit of debt," he says. "What we really needs is an Arts Council grant."

Lack of money is not the only trouble that besets independent band such as The Crystal Set. Limited distribution of their records is another. Kilbey says he believes The Crystal Set's most recent single **Benefit Of The Doubt,** would have been a Top 40 hit if it was more widely distributed.

The alternative to this alternative music problem would be signing with a major record company. Australia-wide distribution would be guaranteed and the promotion for the act in question would escalate.

The major disadvantage with such an association would be a reduction in artistic licence. Kilbey would not like to see that, he says.

"We don't want to be successful without doing what we want to do. We don't want to compromise. To me, it would be a hollow victory to make money out of being something I didn't want to be. The reason I'm in the music industry is so I can do what I want and to try and make a living out of that. So if we were another Pseudo Gecko, putting out horrible little pop ditties that sold heaps, it would be pointless. I'd probably commit suicide if that happened. The Crystal Set has to be what it is and can't be a commodity that adolescent girls can scream to. If that happens — if we get successful through what we want to do — that's great, but we are not going to do something that we don't want to, to make it.

"The advantages of being an independent band are that you get to call the shots. You get to choose who you want to work with what you want on your record cover, who you want to produce that record and what gigs you want to play. The disadvantages are that you don't have very much money or very good distribution. You don't have much money or power to push your record.

"But the great thing about having an independent single (The Crystal Set have had two released with a third on the way shortly) is that it will keep selling. As long as there is a demand for it, an independent record company will keep putting it out, often with a major record company, if it doesn't think a particular single is very good, it might only print 500 copies and the band will never find out about it."

But despite The Crystal Set's *Benefit Of The Doubt* receiving wide airplay on both commercial and alternative radio stations and the band being splashed on the pages of music magazines and metropolitan newspapers, it only sold 2500 copies.

Kilbey says he was pleased that, given the circumstances, the song sold that many copies, but adds that he thinks that the song was so good and deserved better.

"*Benefit Of The Doubt,* to me, was the perfect song. It was very catchy, three and half minutes long, not offensive or trite. It was as close as The Crystal Set is going to get to the perfect pop song. I think the other singles we will release will be as poppy as that, but I don't think they will pander any more to the mass market."

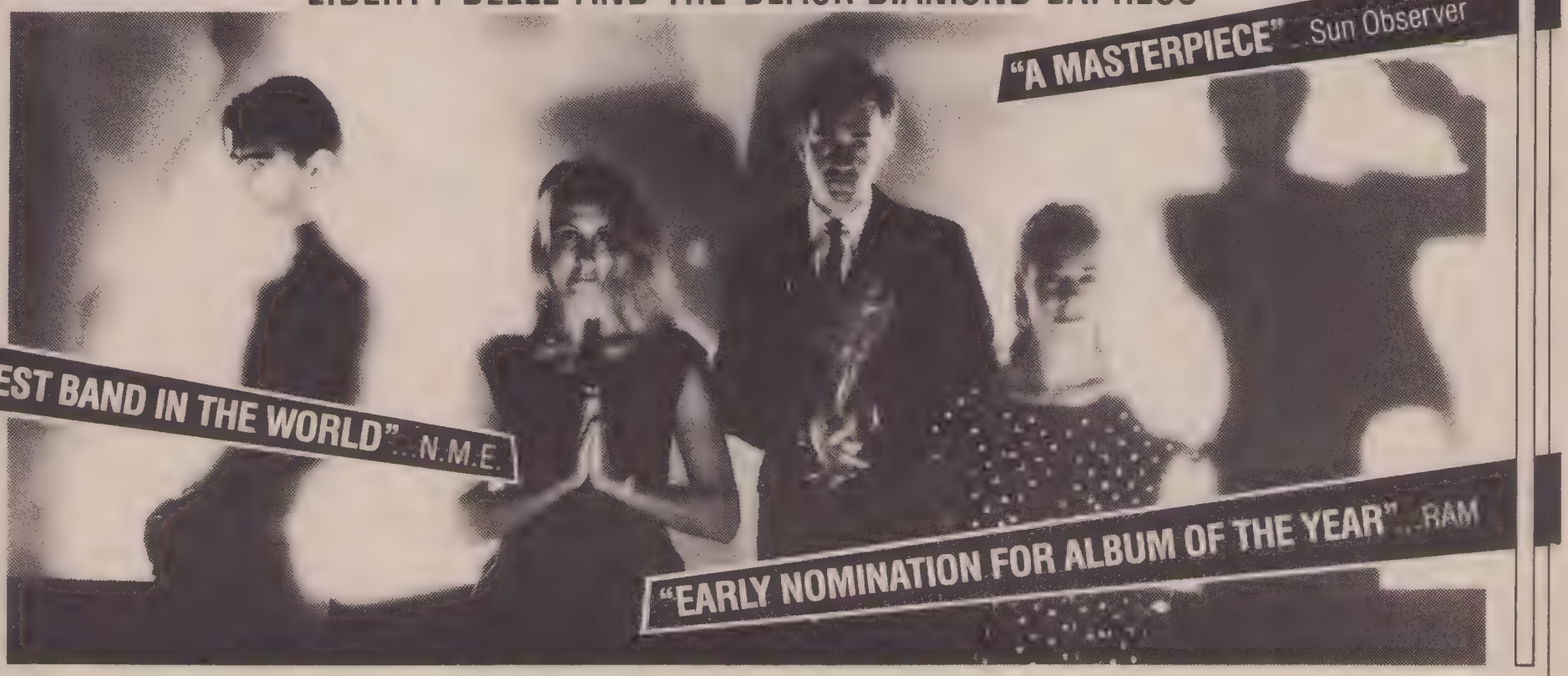
Is that what you did with *Benefit Of The Doubt* — purposely write it to a market?

"Yes," Kilbey says. "We chose *Benefit* as the next single because we thought it would slot into the playlists of radio stations very well. We liked the song, too."

So did a lot of other people. Unfortunately they couldn't buy it. That may be changing in the future, however. The Crystal Set's record company, Redeye Records, is currently aligning itself to a major record company and when that happens the problems of distribution will be a thing of the past.

Things are looking up for The Crystal Set. They just might be that rare band that succeeds without giving in. Maybe.

THE GO-BETWEENS
LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS



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Do Re Mi

RADIATES SOME TALES FROM UNDER THE SHADOW OF CHERNOBYL

You could have been forgiven for thinking that DO RE MI had vanished; it's been a while between records, and apart from a brief satellite appearance on the Countdown Awards very little has been heard about them since their departure overseas earlier this year. But they're back, with a new single due soon and some long-awaited live work to tackle; and according to bass player HELEN CARTER the trip was worthwhile.

"The trip was a success... we were able to play in front of European audiences, as well as meeting various record company people. We also got a German publishing deal, which was very beneficial to us financially. We would have liked to have found a producer for the next album, but it didn't happen. We really exhausted our possibilities in England, and we did come back earlier than expected; but with the way that the Australian dollar is going, if we had recorded in England or Europe we'd have only had about twenty bucks to do it with!"

While in Amsterdam (where the band was based), Do Re Mi did a large number of European press interviews and TV appearances, including spots on *Je Ziet Maar* (Holland), *Music Box* (UK/Europe) and *Formula One* (Germany).

Amidst this busy schedule the band supported *Red Guitars* on a mammoth tour which took in Austria, Germany, Holland and the UK. And the last gig Do Re Mi played at before they returned home was at the Park Pop Festival, with a turnout of approximately 100,000 people.

"It was great... there were two stages; we opened the show on one stage and INXS headlined on the other stage, and while they were one there were a thousand other bands, like **DR. & THE MEDICS, THE BANGLES** etc. I don't know how many actually saw us — I think the 100,000 is an overall figure... but I can't tell. The other night we played Jindabyne to what I thought were 300 people, and it turned out there were 1200 there, so I can't tell!"

Do you ever look fondly back at the days of the Art Unit?

"Oh, God yes — all the time. Especially to Art Unit and Shepperton Inn and those places... those were the days where you did everything yourself. I... I enjoy what we're doing now; it's just on a different scale. But it really is the same thing, we're doing it with the same people, and we've got a good crew who we've managed to keep — somehow — over the years. They're very loyal... I don't think I could stand having to swap and change crew all the time, 'cos they get to know what you're like and what you want, and that really counts for a lot. This is the Crew Appreciation Hour!

"We did start to get on each other's nerves in Amsterdam and argue about silly things about songs and writing; and when we got back to Australia we went straight into Trackdown and recorded five songs which we'd written. Because we had the opportunity to hear what they were going to sound like, it just lifted this kind of 'thing' off our shoulders. We thought 'fuck — these songs are great! Things are really — happening!!'

"But being under that pressure to write really quickly has made us try a lot harder — obviously — and it's now up to the audiences to decide whether they're the new songs are up to standard or whatever... we think they are, but they're different. We've grown as musicians since the early times, we've seen a lot more and a lore more things have happened in the world.

"I don't think Do Re Mi could ever write songs for a market; but that's not to say that we don't want to be in the charts and be popular, because — to be frank — that's the only way we're gonna make a living out of it; but we could go in the opposite direction and say 'Oh no, we don't want to do *that*'... We're kind of in the middle I guess. None of our songs have that 'Instant Pop Formula', although "Guns & Butter" may be the closest we've done yet. We didn't like it at first, but after we recorded it properly we loved it."

Do Re Mi are as politically aware as ever; their new material upholds the tradition of their cutting and beautifully disconcerting observations... and after their trip they certainly would have no shortage of inspiration.

"We got to London, and Libya had been bombed. Suddenly our parents were writing for us to come home, then all of a sudden Chernobyl happened. We went up to Oxfordshire which had the highest radiation reading anywhere in the world, and we were just thinking '... Oh God,' you know? Woke up one morning and the sky was purpley-grey colour... it was like you could reach out and touch it. We changed all our flights from British Airways to KLM, and we really were very, very worried; even about getting hijacked. Everywhere you went people were talking about it... I think the whole situation affected us so much that we won't write songs about it all... they'd end up being too literal. But the experience will probably come out in subtle ways... you get so angry about it that you just cannot think straight. But, and this probably sounds silly, you've just got to keep going. That's the important thing."

Do Re Mi will be playing a selection of dates, including On The Street Birthday bash next Saturday and support spots for Simple Minds when the Scots tour here in October. The single "Guns & Butter" should be out before then, and from what this writer has heard of their new materials it's been well worth the wait. '86/'87 will be a big year for Do Re Mi.

SUSAN GWYNN

Story and Interview Marcy Clarke

STEPHEN CUMMINGS

speaks frankly...

REMEMBER the Sports? That very happening group of pop stars who won wide respect within the pop industry and audience but were also big enough to be good gossip items for the rumour mongering tabloids?

Hailed in some quarters as the "Easybeats of the eighties" and tipped to "make it big" overseas, they split in 1981, breaking hearts of adoring teenagers as well as record company executives who had big plans — and big dollars — in mind.

They split because they had had enough of touring, and most didn't seem to like the rock scene anyway, singer Stephen Cummings certainly didn't. About 18 months after their demise he said he didn't like going to see live bands either, and added "I do not believe music is an art. It's more of a craft; I see myself as a pop craftsman.

Cummings then went about trying to establish himself as a rarely-performing solo artist in Australia, releasing several singles and playing (although not often) with an eight-piece backing band. He released only one single in 1985, What Am I Going To Do, from the Australian Dance Company show "Detours", and toured for four months with the show.

Now, at 32, he just recorded his second solo album called This Wonderful Life, and a current single "Speak With Frankness". OTS spoke to him this week to see what the now soulful Cummings is up to, what he thinks of many things, and to talk about the new album.

"At the end of September, for being a loyal Melbourne citizen, the Melbourne council is sending him to Boston to play for a couple of weeks," he said coyly. "It's an annual cultural exchange for a couple of weeks as part of their sister city relationships."

The Boston tour will follow two Sydney shows at the Tivoli in early September where Cummings will have the same backing musicians who played on the latest album. The band consists of a lot of Cummings' friends who are members of various Melbourne bands like the Slaughtermen, Zimmermen, and the Black Sorrows.

"The last album (Senso) was mainly session people. I was using them basically for their talents, but This Wonderful Life was much more personal, a raw mixture of people from generations of Melbourne music," he said.

"It was done really quickly. The whole thing was finished in nine days — recorded and mixed. Senso took something like a year because a lot was recorded in Sydney, some elsewhere. With this one I decided to produce it myself in Melbourne using Melbourne musicians, people I know and do it (record it) very quickly."

Although This Wonderful Life (due out on August 18) was recorded with friends in an easy-going atmosphere, Cummings has produced an album full of mood — dark and despairing. It's not really a pop album — most of the songs are balladish tales of things not quite right.

"The single is the only up song, it's very sugary," he said in his nervous, concentrated manner. "The rest of the record is odd. It's meant to be the black side of yuppydom. Most people in Australia are yuppies — me included. This is the negative side of it. I felt compelled to do it.

"I wanted to do an album of ten sad songs, depressing songs. All the gloom in the economic climate means there are lot of people out there not being catered for. I think its reflected in the album."

But it's not the lyrics portraying his views — it is the mood of the album as a whole.

"The album was conceived as an album and thus has a whole feel to it. It's not a few tracks written to fill gaps between singles. It's a whole mood album, a very 'late night' record. Melancholy. Completely urban. Not like Sade's style but it's that sort of music for those type of people but with more of a blacker edge," he said, attempting to label the music for me.

"Shit, it's really odd. It's not top 40 and it's not alternative. Perhaps dignity has been brought to MOR," he said.

Getting off the subject of the album we talk about the creative differences for musicians between his Melbourne home and Sydney.

"I know Sydney very well and think it is more hedonistic than Melbourne. Heavy rock groups have always been big in Sydney, good, bad or whatever," he said.

"Melbourne has had a more diverse sort of thing, I think. Guitar rock and sixties garage music has lately been very popular in Sydney while it hasn't been in Melbourne, The Huxton Creepers and the Zimmermen are more popular in Sydney than Melbourne — that jangly post sixties sound is really popular here.

"People seem to like more of the one thing while Melbourne has a lot of diverse things. You can get an audience that appreciates differences — like Big Pig — everyone's not on the one style."

It must be understood that none of this was petty inter-city bitching, but comments by someone who has seen both sides, revealing autonomous conclusions.

"It's good to have regionalism like this, I really like the idea — different cities for different things.

"But the album should do well in Sydney because this is the home of hedonism — it's the black side to the good life. Beer gardens, like this one, dance clubs and money."

Hmmm, I think. What if he had lived in Sydney for the last ten years?

"I might be putting out an America's Cup album now on the virtues of sailing — a dance sailing record," he said, with a wisp of that nervous chuckle.

Steve Cummings, pic by Tom Takacs

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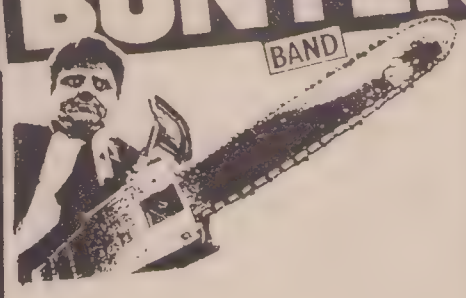

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NEW RELEASES

SINGLES & 12"
Manikins — What Are You On (CBS) 7"
Paul McCartney — Press (EMI) 7" & 12"
The Monkees — That Was Then, This Is Now (Arista) 7"
FX — Getting Bette r(RCA) 7"
Tom Robinson — The Real Thing (RCA) 7"
Pseudo Echo — Try (EMI) 7"
Dumptruck — From Where I Stand (BigTime) 7"
Pet Shop Boys — In The Night (EMI) 7"
Jadean Woolf — Shangri-La (EMI) 7"
Richard Clapton/Kevin Borich — Spirit of Sydney (EMI) 7"
Prahlad And the Krishna Kids — Mr Gorbachev, Please Let Our Friends Go (EMI) 7"
Queen — Prince Of The Universe (EMI) 7"
Bananarama — Venus (Liberation) 7"
The Armoury Show — Castles In Spain (EMI) 7"
Geisha — Part Time Love Affair (EMI) 7"
Paul Young — You Can Call Me All (WEA) 7"
Wild Blue — Fire With Fire (Chrysalis) 7"
Hitlist — Into The Fire (Virgin) 7"
Latin Quarter — Modern Times (Arista) 7"
Southside Johnny & The Jukes — Walk Away Rene (RCA) 7"
Freddie Mercury — Time (EMI) 7"
Diana Ross — Eaten Alice (EMI) 7"
Johnny Batchelor — Work & Save (WEA— 7" & 12"
Midge Ure — Call Of The Wild (Chrysalis) 7"
Scribble — Don't Give Your Heart Away (Regular) 7" & 12"
John Gillard & The Rubba-Gluv-Luv Band — Don't Hold Your Breath (ATA) 7"
Models — Evolution (Mushroom) 7" & 12"
Secret Service (When The Night Closes In) — (Festival) 7"
Tango Bravo — Blood Is The Colour (Mushroom) 7"
The Spliffs — You Know What They'll Say (Independent) 7&
Daryl Hall — Dream Time (RCA) 7"
Huey Lewis & The News — Stuck With You (Chrysalis) 7"
The Housemartins — The Mighty Ship (Chrysalis) 7"
The Cockroaches — Wait Up (Regular) 7"
Working Week — Too Much Time (Virgin) 12"
Bangles — If She Knew What She Wants (Liberation) 12"
Hunters & Collectors — Everything's On Fire (White Label)
The Trilobites — American TV (Citadel) 7"
Dragon — Dreams Of Ordinary Men (Polydor) 12"
Oingo Boingo — Stay (Stay Late Mix) (MCA) 12"
Your Fanatics — Get Fanatical (Independent) 12"

ALBUMS
David Meece — Chronology (A&M)
Red Guitars — Tales Of The Unexpected (Virgin)
Limahl — Colour All My Days (EMI)
The Dream Syndicate — Out Of The Grey (BigTime)
The Seven Libaek Orchestra — That's What Friends Are For (ABC)
Stevie Winwood — Compilation — (Island)
The Johnnys — Highlights Of A Dangerous Life (Mushroom)
Eric Johnson — Tones (Reprise)
Jeoffrey Osborne — Emotional (Festival)
Bing Crosby — The Golden Years '27-'34 (ABC)
Jimi Hendrix — Flashing (Powderworks)
Ray Charles — Fistful of Blues (Powderworks)
Little Richard — Whole Lotta Shakin' (Powderworks)
Gene Vincent — Be-bop-a-Lula (Powderworks)
Slim & Cal de Grey — Blokes (RCA)
Heaven — Knockin' On Heavens Door (RCA)
Chaka Khan — Destiny (WEA)
Dragon — Dreams Of Ordinary Men (Polydor)
Various Artists — The Big Mix Vol. One (WEA)
Cyndi Lauper — True Colors (CBS)
Quiet Riot — QRIII (CBS)
Bod Dylan — Knocked Out Loaded (CBS)
Vince Sorrenti — Unbelievable! (CBS)
James Ingram — Never Felt So Good (Qwest Records)
Chris Thompson — The High Cost of Living (Atlantic)
Andreas Vollenweider — Down to the Moon (CBS)
Australian Crawl — The Final Wave (Freestyle Records)
Metallics — Ride the Lightning (WEA)

SINGLES AND 12":
Genesis — In Too Deep, 7" and 12" (Virgin)
John Eddie — Jungle Boy, 7" (CBS)
Bod Dylan — I've Got My Mind Made Up, 7" (CBS)
The Blow Monkeys — Don't Be Scarded of Me, 7" (RCA)
Toto — I'll Be Over You, 7" (CBS)
Eurythmics — Missionary Man, 7" (RCA)
Matt Moffitt — All That Stuff, 7" (CBS)
Dan Hartman — Waiting To See You, 7" (CBS)
Jermaine Stewart — We Don't Have To..., 7" (Virgin)
Cutting Crew — (I Just) Died In Your Arms, 7" (Virgin)
The Big Dish — Slide, 7" (Virgin)
Billy Joel — A Matter of Trust, 7" (CBS)
Haywoode — Roses, 7" (CBS)
Secession — Michael, 12" (Virgin)
Chaka Khan — Love of A Lifetime, 12" (WEA)
Simply Red — Open Up the Red Box, remix, 12" (WEA)
Lovebug Starski — Amityville (The House On The Hill), 7" (CBS)
Cyndi Lauper — True Colors, 7" (CBS)
Quiet Riot — The Wild and the Young, 7" (CBS)
Eddie Money — Take Me Home Tonight, 7" (CBS)

THE RIPTIDES RESURFACE!

During the early 1980's THE RIPTIDES were without a doubt one of the most popular young bands in this country, renowned for their excellent live shows as well as their innovative recordings.

Formed originally by Mark Callaghan in Brisbane the early RIPTIDES were heavily influenced by surfing music. With their move to Sydney the band soon developed an almost fanatical following around the inner city despite a number of lineup changes. Both their "SWEPT AWAY" mini album and a later single "HEARTS AND FLOWERS" topped the independent charts leading to a national tour with Simple Minds.

However by the beginning of 1983 the band decided that indefinite long service leave was in order and that it was time for the individual members to pursue their own projects. Whilst Mark Callaghan went on to much greater success with GANGAJANG it's obvious he still retains a very soft spot for the RIPTIDES.

And so, in a moment of inspired nostalgia, the band have decided to reform for one only very special show in Sydney on Friday 5th September at the Graphic Arts Club (a Brisbane date may follow). Special guests for the evening will be JOHN KENNEDY'S LOVE GONE WRONG.

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SAT 13: CHEQUES IN THE MAIL
plus TAKE NOTICE and THE UNDERDOGS

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RECORD REVIEWS

SLEEPLESS — Ups & Downs (True Tone)
Can't say that I'm sorry the tide has turned and synthesizers are being replaced more and more by guitars these days. Too often artists rely on them as filler and, despite what some performers claim, there can be sizable loss of feeling on music produced. Take "The Living Kind", a track on this mini-LP by Brisbane group Ups & Downs. Can you imagine ousting the brightness and life on that guitar laden track in favour of a synth? I'm not advocating that electronic keyboard wizardry be banished to the closet, just acknowledging that it should be used as a tool instead of a toy. So if you like your guitars BIG and your music invigorating, you might want to check out SLEEPLESS. Followers of the independent scene will already be familiar with the band since their start in 1983 and singles "Living Inside My Head", "The Perfect Crime" and "In The Shadows". Ups & Downs are yet another **Brisband** and follow in the footsteps of The Go-Betweens, Saints and Riptides.

FROM THE PAGES OF MY MIND — Ray Charles (CBS)
Quincy Jones is quoted as once saying that Ray Charles had "the power of a radioactive wave". It's been a long time since I've had the occasion to sit down with a new Ray Charles album, but it seems that those waves are as potent as ever. This one's produced by country musicmaster Billy Sherrill and it slides down like warm honey. Where some artists would take the same songs and turn them into corny ditties with the feeling of a toilet tissue ad, Charles effortlessly eases into them with his inimitable style, using a complement of Nashville's best studio musos, he covers songs by Troy Seals, Dave Loggins and Bobby Whitlock and sings them as if he penned them himself. Especially notable are the title track and "Anybody With The Blues".

BACK IN THE HIGH LIFE — Steve Winwood (Festival)
If you still think of the Spencer Davis Group, Traffic or the name "Stevie" when you hear "Higher Love" on the radio, then you might have a different perspective of Winwood's fourth solo effort. His unmistakable voice has remained constant and he can still reach those muted notes as he did [illegible] ago. The time he seems to be taking seems a bit safer and has engaged West Coaster Russ Titelman for help on the LP, which with the success of the single so far seems to have paid off. Instead of [illegible] the music as he did on the [illegible] OF A DIVER, the disc features [illegible] from Joe Walsh, Nile Rodgers and James Ingram to Chaka Khan. [illegible] is evident on [illegible] certainly [illegible] BACK [illegible] summation [illegible] back on the [illegible] from his friends.

SEVERED HEADS — [illegible] Bigot LP = LP (Volli[illegible])
What do we make of the [illegible] of *The Severed Heads* [illegible] accompaniment of the [illegible] The music is such fami[illegible] Severed Heads fans that we [illegible] it is now beyond experimental. [illegible] slow dance music or maybe ambient [illegible] rock (who cares if it has no guitars per se) but surprisingly, it is never boring. The simple truth is that, somehow, The Severed Heads continue to come up with the most engaging tunes and it is that which makes them attractive. They really are a very normal, and a very good, band of musicians. Am I getting old?

TRASH OF ALL NATIONS — They Call Us Trash — mini LP, (Sundown)
The Tapeloops of Melbourne became *The Tapeloops* of Brisbane and now identify themselves as *The Trash Of All Nations*, an anarchists' own light and easy pop group. This record opens with something approaching a surge of distorted noise but settles into an easily lurching, lightly distorted fuzz of simple and soft guitar rhythms with agreeable melodies. Carried on such sweet and steady tunes are lyrics that don't plumb any depths but give an honest and heartfelt account of the highs and lows of life as a self-decreed outcast. Included are inelegant but sensitive observations of the straight world around them, lines like "Australian male, such an aggro bastard" are sung in a soft and moping voice with some attempt at explanation — 'Australian male, because he thinks he has to." This is not music to shock the world into drastic change but it will certainly be more comfort for those trying to than the average bunch of sex, fame and self-obsessed pop musicians.

GASH — Gash LP (Reactor)
It is easy and trite to dismiss this album as montonous, feminist "Gash Thrash" — anti war, anti corporate, anti drugs, anti anything vaguely distasteful to these unbelievably correct Melbourne hardcore people. It is almost as easy to point out the several contradictions of their position, like how they romanticise "The tribes of old make more sense to me, living with nature in harmony" while all the while thrashing away on electric guitars. Or the way they call themselves an all-girl band with Smeer (most definitely a very ugly man) from Depression on drums. Or even the way they had their crowd live off the excess of the system they claim to reject. What is less easy to see is that we all live our lives just as steeped in self-delusion, anachronism and contradictions as they. This record is not intended for mass consumption, only to keep the small band of hardcore followers, most of them pictured on the sleeve, thrashing to their boring hearts' content.

FOOT AND MOUTH — The Prophet Of Fossos — mini LP (No Penis No God)
Trashy post-punk kaleidoscope of music best suited to kindergartens with lots of the silliest sound embellishments. The lyrics are kind of punk nursery rhyme stuff with obsessions like Mummy, Daddy, and a "No Standing At Any Time" sign in Richmond, Victoria which *Foot And Mouth* call "Fossos" and claim is the transformed cross of Jesus crucifixion. You could play this record to four year olds but they might reject it on the grounds that it insults their intelligence.

VARIOUS — Sound Of Sydney Volume 3 LP (Method)
Sydney [illegible] answer to K-Tel [illegible] another patchy collection [illegible] Try I cannot allow myself [illegible] about it. On a fairly low quality [illegible] that outlines out the best of the [illegible] Kelly with [illegible] from St Kilda to Kings [illegible] their meaty love gone [illegible] Out Now really [illegible] The Saints "No [illegible] but fairly [illegible] Happy Hate [illegible] The [illegible] They Say [illegible] as in the dreary Time Out For Serious Fun". Songs [illegible] from would-be Cures to would-be U2's "Call My Name"; and *The Amazing Woolloomooloosers* ressurect but fail to revive a supposed 'classic' from the sixties, a flat *Graham Gouldman* song called "You Stole My Love". Someone wise once remarked that as much empty, pointless music is released on indie labels as on the majors. Much of it seems to have eneded up here.

THE VELVET UNDERGROUND — Another View LP (Verve)
I have a not at all serious theory that *The Velvet Underground* have secretly re-formed, are recording again, and releasing albums as 'retrospectives". It's bad news for *The Jesus And Mary Chain* who simply can't match the original and the best for feedback pop or thinly veiled drug references. Drugs are the furthest things from the mind as this well-ordered album begins like a man falling in love, with the compulsively bright "We're Gonna Have A Real Good Time Together", and rollicks through an easeful instrumental called "I'm Gonna Move Right In". Then it happens. Lou Reed starts looking up and getting more characteristically sad in a previously unheard classic called "Hey Mr Rain", featuring John Cale and his expressively tense viola. Side one closes with a moping instrumental, "Ride Into The Sun", and the not so convincing "Gonna Have a Good Time" chant in "Cony Island Steeplechase". Rather viciously distorted rhythm guitar thrusts in the second side in an instrumental version of "Guess I'm Falling In Love", rather like that sour feeling of a theme tune twisted in resentment as you get to the sour part of a relationship. Condolence is found again in another version of "Hey Mr Rain" (simply beautiful) then in the absurd tale of "Ferryboat Bill" — "Your wife has married your midget son, and that's the short and long of it". The original version of "Rock And Roll" saves lives at the end of the record. Am I imposing a story on a hotch potch? Maybe only The Velvet Underground could come up with a great album from their out-takes. This is much more powerful and real than last year's "VU" release.

CHAOS/FEEDTIME/EXAMPLEHEAD/TOYS WENT BERSERK — Trousers In Action EP 2 (Aberrant)
If the spontaneous *Feedtime* outburst or ringing industrial guitar noise on the "here" side of this EP is an indication of the sound of their upcoming single and album, I can't wait. Otherwise, in a typically good value package of four song EP and fanzine, *Chaos* splurge again in a song justifying nihilism, *Examplehead* thrash out a "No Reason" reason for it, and *Toys Went Berserk* sounded wonderfully strong on record in an account of a nihilistic manslaughtering fantasy "One Day My Head Is Gonna Explode". *Feedtime* really shine in a completely uncompromising but minimally and poetic way, inaccessible but moving.

THE UNDERTONES — Save Me/Tear-proof 7" (EMI)
Mock Cash in on the sweet sweet sadness of love, the trite simplicity of a pop tune, an on-so moanful voice, and of course the recent success of singer *Feargal Sharkey*.

COLIN INK

UPS & DOWNS: SLEEPLESS (TRUE TONE)
Reasons To Be Cheerful 1, 2, 3, 4, 5, 6, 7!
Having found their feet with a string of very good independent singles, this superb seven track mini-album sees Ups & Downs confidently fulfilling the promise shown by their records.
Although employing the time-honoured two guitars, bass and drums lineup, Ups & Downs are able to create a sound that is distinctly their own. That sound, whether on the slower numbers such as the instrumental title track and Where Is The Sun?, or on the faster songs like the single The Living Kind, is at once both hauntingly ethereal, and catchy, tuneful, rock.
Responsible in no small way, for the quality of this release, is producer Alan Thorne who has done a brilliant job of capturing the aggression of the Atkinson brothers' rhythm work, over which the acoustic and electric guitars, and Greg Atkinson's voice, all interplay to a wonderful effect.
This record has become a permanent fixture on my turntable since I received it, and after every play the score remains the same — 7 Ups and no Downs.

THE BAMBOOS: VIRGINIA/SNUFF (CITADEL)
A recent favourite this one - Virginia is a great semi-swamp, up tempo, dirge thang which is led by some superb violin playing and vocalising. While, on the flipside, Snuff, kicks and slashes, growls and grizzles, and still manages to sneak in a catchy chorus.

INNER SLEEVES: END IT ALL (CITADEL)
This single sounds promising for 15-20 seconds, then falls victim to a lacklustre bubblegum keyboard sound and trite lyrics. It has a certain catchiness but becomes annoyingly forgettable after a couple of listens.

PESO KIM: RUN FOR COVER (WATERFRONT)
Repetitious guitars and drums, and understated keyboards, gelled by a crisp recording, builds Runs For Cover into an intense and powerful song. Although not an initial grabber, it improves with every listen.

MONDO ROCK: RULE OF THREES (POLYDOR)
This is exactly the sort of stuff that we hoped the punk movement would be an end to. Boring out-of-touch oldies parading meaningless fairyfloss music, in search of that elusive (or in Mondo's case — not so elusive) dollar.

HOWARD I KNOW: STAND-BY FLIGHT/FAILURE (REDEYE)
Both songs here are quite listenable, but they seem to be lacking something. Is it Howie's vocals? Is it that the playing is a bit gutless? I can't really put my finger on it, but ingredient 'X' is missing and leaves this sounding a bit flat.

JOHN COUGAR MELLENCAMP: RUMBLESEAT/COLD SWEAT (MERCURY)
Rumbleseat is certainly a strong album track, but as single No. 5 or 6 off the Scarecrow album, it doesn't do much for me. Not so the flipside, which is super-souly cover of the James Brown song. Mellencamp and a soul-stirring female singer put in great vocal performances and the band's precise playing takes the rest home.

(POLYDOR)
With this release Dragon prove that they still know how to flex their collective muscles and come up with a strong single. Working with Todd Rundgren has refined their sound and Marc Hunter's voice is, as usual, very strong. It has an obvious American feel to it — which is the market they're aiming for, I guess.

JOHN O'DONNELL

STRAIGHT STREET: An Introduction To Black Gospel Music — album & cassette on Agape Records distributed by EMI
A feast of raw, effusive black gospel artists. Well-knowns like Sam Cooke and The Soul Stirrers; Mahalia Jackson and The Mighty Clouds of Joy; The Sensational Nightingales, The Dixie Hummingbirds and Five Blind Boys are included along with relative unknowns like Sister Rosetta Thorpe.
Straight Street covers a broad range of the 'best of' as an emotive, absorbing double album and acts as a masterly introduction.
Venture out but first, start with this compilation.

Mark Cushway

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YOUTH LIVE '86 POSTPONED:

Benefit gets the Runaround

Following a frustrating series of off/on again/off again statements, sadly, **Youth Live '86** which was scheduled for Saturday 30th had to be called off.

The event, which was to raise money for youth refuges in Sydney's West, and the victims of the recent floods, fell under the bureaucratic axes wielded by Blacktown Council and the police.

Parklea Market Complex, the venue originally chosen for the gig, was ruled out on the grounds of zoning (no doubt associated with noise) in the land and environment court. Blacktown Showgrounds were chosen in its place, and the show was on again. But the very next day the Inspector of Police in Blacktown refused to endorse the event because of staffing/roster problems, and current dramas at Parklea Jail (he did not specify how this was relevant to the staging of Youth Live '86). The police said they believed Parklea Market Complex was the only possible venue — thus the concert was called off for the second and final time.

It is ironic that Youth Live '85, held at the Flemington Markets raised $35,000, of which $20,000 was presented to the police for the police youth clubs.

Organisers refuse to consider the benefit cause as lost, however, and hope to stage it at a time and venue later to be announced.

MICK'S CAFE BREAKS OUT:

Cabaret with cappucino!

Mick's Cafe in Oxford Square, Darlo has been of late providing a platform for cabaret in a friendly and intimate atmosphere, with great success. One show was drawing such packed houses that it moved to the larger Hip Hop Club, but various well-known comedians have expressed interest in Mick's because they see its cosiness as ideal for trying out their new routines. The members of the first successful cabaret are currently working up a new show that they hope to present in October, but the organiser is keen to hear from performers with new (semi)-professional acts needing a space for their show, or, naturally, established artists who want to preview their new routines. SO, if you have an intelligently humourous show with a certain amount of flair to set it off, and you are ready for the roar of the greasepaint, contact Mick's Cafe tout de suite!

MARLENE

It's been described as a "phenomenal film" and "an event of extraordinary fascination". Quite some wrap for a documentary feature made up largely of old film clips, photos and interviews. However when the subject of this remarkable documentary is the legendary and at times mythical MARLENE DIETRICH then such praise is not surprising.

Maximilian Schell's highly acclaimed film begins an exclusive Sydney season at the Mandarin Cinema on Monday 8th September at 8.00pm. In it Dietrich is predictably but still surprisingly frank about her life and her films. She describes Fritz Lang as a "monster" and Orsen Welles as a "genius", in her typically irreverent fashion.

She talks about her childhood, her affairs, sex, love and her work with many directors. The film certainly captures her remarkable spirit and delicious freshness, even though the story is often told from the perspective of a woman in her eighties.

"MARLENE" is without a doubt one of the major cinema documentaries and should not be missed.

ERROWANBANG '86

Where on earth is Errowanbang, you may ask? Well, from the long weekend beginning **Friday October 3rd,** it will be firmly marked on maps as the venue for a huge open-air concert, or rather, two concerts. At a site between Bathurst and Orange you can see the Angels, the Hoodoo Gurus, Hunters and Collectors, the Venetians and local supports on the Friday, and on **Saturday 4th,** you will be treated to Eurogliders, the Radiators, Kids In The Kitchen, Wa Wa Nee, the Promise and local supports. What makes Errowanbang '86 different from other large outdoor shows is the fact that the gig will only admit the audience to the site by coach. There are 11 pick-up points in the Sydney area, which means keen punters can organise theri own groups and go together.

Secondly, marquees will be set up in case of bad weather, but there is no camping allowed on the site. Tickets are now available through all Bass Agencies for $32 which includes the coach trip to and from the show. The first Sydney bands are due on stage at around 9.15p.m. each evening, with the whole bash winding up at around 2.30a.m. There will be full food and drink bars on site, and guaranteed transport home of course means no worries about RBT on the long and winding road home.

MARLENE DIETRICH

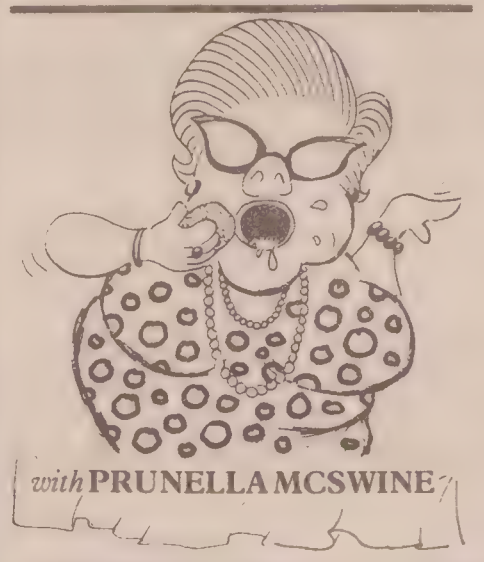
HOODOO GURUS

PICCADILLY BAND COMP.

The Piccadilly Hotel in Kings Cross is beginning a weekly Sunday evening band competition for all aspiring combos who feel they have something original and interesting to offer. Unlike a lot of pub band comps. there will be a number of novel features, the most noticeable being that bands will be paid for performing with the financial reward commensurate with the number of people they attract for their performance. Each band will be given a number of free tickets to hand out to fans and friends and rewarded for the number which are handed in at the door.

Each competiting band will receive a quality live cassette recording of their performance courtesy of Grafton's Sound new mobile recording unit and the winner of the final will receive a mixed down 16 track reel to reel recording. As well as the recording prizes there will be other major prizes for the overall winner including two hundred free posters from Bill Wombat.

Application forms are currently available at the Piccadilly Hotel with the competition due to start on Sunday 7th September. There will be three bands competing in each heat and the competition is expected to run from four to five months.



TROUGH TALK — AFTER THE BALL IS OVER

And what a night it was! This little piggy went to town tuffing black tulle over the porcine torso and wallowing to the wee small hours. The event was the select On The Street private Birthday Bash at the fabulously ornate Gresham Hotel. Along with free drinks, string orchestra's and the chance to rub shoulders (and other bits) with the industry Somebody's, came a chance to gourmandise out on a selection of yummy things thoughtfully provided for the occasion by two of my most favourite foody places.

CAFE ELAN of Crown Street, Surry Hills, tempted our palates with ricotta and spice roulades lovingly dipped in their own fresh tomato and sour cream sauce. There was spinach and fetta triangles encased in fluffy filo pastry, a wonderfully pungent pinenut-and- garlic dip and a bowl-brimming with the avocado, sourcream and chilli whiz, CAFE ELAN is a vegetarian restaurant that's a cut above the rest — licensed, atmospheric and nary a hippy in sight. In fact, this plush, pink cafe would be perfect for private functions for, with it's small staging area, live entertainment for salubrious dining could be easily arranged. Their repertoire for catering is boundless while their price range a delightful surprise. Tired of cheese anc crackers, processed onion dips and broken potato chips? Flag it away and call Michael at CAFE ELAN 332 3858 — veg out with good food that will fool any carnivore.

And the other Blissful purveyor of Scrummy Things? GOURMET TO GO of Rose Bay, but you'll have to wait till next week to find out more...

THE EDDYS

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Rozelle

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THE MUSTARD CLUB

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SATURDAY 6TH SEPTEMBER

LEAVE BEFORE SHE WAKES OUT NOW ON BIGTIME
LIMITED QUANTITY **"REST OF MY LIFE"** STILL AVAILABLE
NEW SINGLE **STEELTOWN MAN** b/w **SUGARBEAT** OUT SOON

bigtime

LIVE REVIEWS

UPS & DOWNS/BOOM CRASH OPERA, *Sydney Cove Tavern*

At first glance, Ups & Downs and Boom Crash Opera may seem an unlikely pair to be sharing the same billing, with totally different styles and followings, yet full marks must go to the organisers. Through some strange quirk of fate, the two bands complemented each other perfectly.

Ups & Downs were first onstage, playing to an incredibly varied audience at the revamped Sydney Cove Tavern. These recent refugees from Joh-land have gained a reputation as a consistently good live act, and they even managed to hold the attention of the predominately female hard-core Boom Crash Opera fans who were, let's face it, primarily there to drool. The band played a tight, well structured set, including their excellent debut single "Perfect Crime" and the most recent "The Living Kind". Minor calamity struck in the middle of a great rendition of their second single "In The Shadows", with equipment having nervous breakdowns stage left, right and centre. However, the band plugged on with true artistic fortitude, and the marvels of improvisation were exploited to the fullwhen a bass string hit the proverbvial dust about three-quarters of the way through the set. The remaining trio launched into an instrumental, led by the very versatile and megacool guitarist, while a new bass string was exhumed. There is something refreshingly indefinable about this band, and they are well worth seeing

After a seemingly endless rash of Disco ver awfuls, **Boom Crash Opera** eventually bounced onstage. This was a noticable contrast to Ups & Downs, who tended to stay put, while BCO's Dale Ryder and ex-Serious Young Insect Peter Farnon managed to cover every available inch of the natty blue carpet in leaps and bounds. Having previously written BCO off as victims of the 'Law of Diminishing Returns' some months ago (a theory whereby a proportionately inverse relationship exists between the commercial success of a band and the quality of their gigs (i.e. more money - less fun) I was delighted to see that they had regained their old form. This was grunge at its best! Highlights of the set were "Axe to Grind", "Great Wall" and Dale's divesting himself of the albeit impressive long black coat, which was making everyone else sweat on his behalf. After the obligatory two encores, punters were sent on their way to the strains of "Gap that Opened". ("There's a maniac behind the wheel/Of everything that moves...") Hmmm...

Charlotte Franklin

Peter Shaw, Ups and Downs — photo by Tom Takacs

THE WILD ONES UNLEASHED: COSMIC PSYCHOS

Prince Of Wales Hotel
St Kilda, Melbourne
Friday, August 15

It was part of yet another benefit. This time for St Kilda's Galleon Cafe, the home of the hungry muso when not on stage. It was the day Melbourne saw snow, and on stage we found the **Cosmic Psychos** threatening the auditory meatus of the 600 folk who attended.

What a colossal concept, passing through the crowd only to stumble across a duo conversing, 'Yeah, I reckon Cosmic Psychos are the Velvet Underground of the 80s!' Get that down I thought, a statement like that can't go by unrecorded.

The set opens up with a new number sung by drummer Bill Walsh (this time without the white Chestybonds singlet-, 'Decadence'. "Play Louder!" they cry and it's back to Bill with 'She's A Cat' which features on their 'Down On The Farm' EP released late '85 on Melbourne's Mr Spaceman records.

Poking over shoulders and through underarms I have an exceptional view of bassist Ross Knight and his football biceps. With each member sharing vocals, Ross breaks out with 'Goin' Down' and 'Rambo', "Another Galleon favourite", as Bill introduced. The latter starts with a sluggish bass and then 1-2-3-4 — the usual characteristic bass vibrating and pounding the bone through one's raw insides.

Guitarist Peter (Dirty) Jones, the oldest of the trio, now contributes 'Crazy Woman' a slightly different version as all come in on the chorus. No longer does Peter's other song 'Jellyfish' about feeling inadequate in front of a woman ("and all the bullshit behind it" as he puts it) feature in the set.

With distortion, feedback, wha wha, and speed prevailing it's time for Ross' sensitive and tender love ballad 'Tell Me That You Love Me' (currently number 4 on Melbourne's 3PBS-FM chart), with the lyrics: 'give me a sign, give me a wink, tell me that you love me, tell me that I stink!' "Lead break, Dirty!", Ross bellows and then it's 1-2-3-4 and into 'I Wanna Be Like David Lee Roth', about oscular activities and 'Do you want me for my money or do you want me for lead break honey?!'

Now the crowd, comprising punks, MORs, and other alternatives are frenetic Foldbacks are helplessly falling off the stage. As enthusiasts tumble over them. Ross breaks into the thunderous 'Rain On You' and then a number dedicated to the Spaceshuttle crew '74 Seconds' — 'If you want a piece of bone, if you want a piece of rocket, go down to the beach and put it in your pocket!'

"It's really good to be here in the snowfields!" roars Ross and they're unleashing 'Down On The Farm', the number the audience have been crying out for all night for speed and lyrics: 'Got my gun, got my motorbike, do anything I like' Leadbreak. 'I got cow dung under me boots!'

Now it's heads down. 'Gangrene Dream' would have to be one of the best live feedback experiences in Melbourne, if not everywhere else. It does not loosen it does not bore, it's sheer rawness and tension The crowd yells for more and it's back with a '74 Seconds' repeat

If you genuflected to Jesus And The Mary Chain, thinking they were the ultimate feedback, you're totally out of wack. Cosmic Psychos, like Flipper, know how it's done. Watch out for their videos of '74 Seconds' and 'Down On The Farm' wisely recorded by Beat Box.

MARA SMARRELLI.

The Band:
Simon Hall — vocals
Matt O'Brien — guitar/vocals
Glen Firin — guitar/vocals
Ray Nostin — bass
Paul McKermott — drums

• ON THE STREET • BEATBOX • JJJ • present

BIG DEAL

Background:

Formed back in 1982, you'll probably know of Big Deal by their original name, Bronx. To cut away from the Heavy Metal labelling, Bronx decided on a name change and a slight veering of direction. Playing 'high-energy', melodic rock'n'roll, Big Deal now include a smattering of 60's, 70's and 80's covers because they've found that the number of venues, (3 to be exact) that are prepared to support totally original hard-rock bands are few and far between.

But back to the beginning. Paul and Glenn (ex-70's band Sparklers) joined forces with Ray and Matt back in '82 and started playing the traps but it wasn't until Simon (ex Short Circuit & Double Trouble) joined them as replacement vocalist in early 1985 that the band took it's final shape.

Songwriting is a collective thing with everyone contributing to the structure and lyric content — no despots here. Energetic and hard-working on stage, the band have a dedicated hard rock following who appreciate their brand of 'ballsy' dance music.

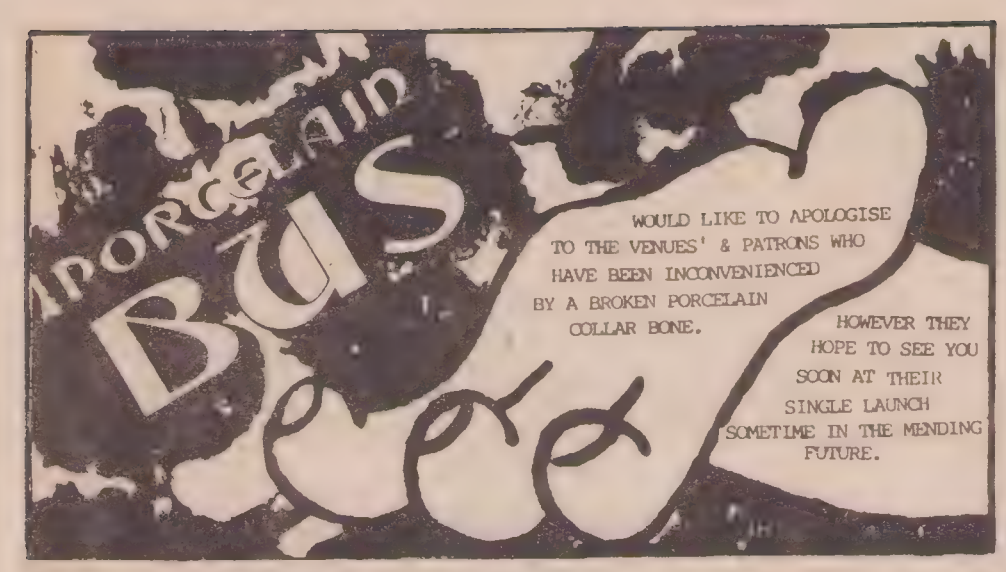
Self-managed, Big Deal have their eye on a recording deal and overseas work if possible.

And the best way to sum up Big Deal — well, it all boils down to 'People Just Want To Party'.

Gigs: Sept 4 — Shanneys, Hurstville, Sept 13 — Collegians, W'gong, Sept 18 — Shanneys, Hurstville, Sept 20 — Bondi Tram, Sept 25 — North Wollongong Hotel Sept 27 — Shanneys, Hurstville.

BAND OF THE WEEK APOLOGISES

It had to happen after all of these weeks — a mistake with Band Of The Week's column. Last week's band were victims of an unfortunate spelling error — the band is VISHUS FISHES without the 'OU' banged in the middle. That and the fact that their gig at the Piccadilly was on August 31st and not on September 31st as stated. Tsk, tsk, I stand corrected and humbly apologise for that error of date/venue.


PORCELAIN
BUS
WOULD LIKE TO APOLOGISE TO THE VENUES' & PATRONS WHO HAVE BEEN INCONVENIENCED BY A BROKEN PORCELAIN COLLAR BONE.
HOWEVER THEY HOPE TO SEE YOU SOON AT THEIR SINGLE LAUNCH SOMETIME IN THE MENDING FUTURE.

ON THE STREET
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WAIT UNTIL DARK

Thu 4: FEATHERS Crows Nest Hotel
Fri 5: TRAPPERS NIGHT CLUB
Westmead
Sat 6: ILLAWARRA LEAGUES CLUB
Wed 10: BLACKTOWN INN
Thu 11: STALLIONS Parramatta
Sat 13: LUCY'S TAVERN
Fri 19: COLLECTOR TAVERN
Sat 20: NORTH WOLLONGONG HOTEL
Sat 27: CONNECTIONS PENRITH
Oct 3: BANKSTOWN SPORTS CLUB
Oct 4: ILLAWARRA LEAGUES
Oct 10: TIFFANY'S TAVERN BLACKTOWN

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58 BEECROFT ROAD, EPPING — OPPOSITE THE RAILWAY STATION

. . .Tracks Acts. . .

WED 3: BILLY FIELDS' BAD HABITS BIG BAND
THUR 4: DOUG PARKINSON
FRI 5/SAT 6: TRACKS DANCE CLUB
TUE 9: THE SAINTS IN CONCERT
WED 10: JOHN PAUL YOUNG

. . .Coming. . .

TUE 16: THE JOHNNYS
TUE 23: GANG GAJANG
TUE 30: THE COCKROACHES

. . .Tracks In Cabaret. . .

WED 3: BILLY FIELDS' BAD HABITS BIG BAND
WED 10: JOHN PAUL YOUNG
WED 17: BEATNIX, THE BEATLES SHOW

BEATNIX

THE BEATLE SHOW

WED 24: COMEDY NIGHT WITH MARTY COFFEY, GARY WHO, CALVIN DE GREY
WED 1: HAT TRICK

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Boogie Night

Thursday 4
GENERATION
60's Night

Friday 5
ITCHY FEET
Ska Night

Saturday 6
MISTER SISTER
Top Cover Band

Every Thursday
PLAYBIRDS REVIEW
In The Public Bar

Coming
Cyril B. Bunter, Clearance Creedwater, Bobby Sox

Bistro Open Nightly
DISCO Thursday-Saturday 9-12pm
NO COVERCHARGE

Feathers

FEATHERS Crows Nest Hotel
Cnr. Falcon & Willoughby.
NO COVERCHARGE.

WED 3: IN CABARET
THE BOOZE BROTHERS
plus CHAD

Thursday 4
WAIT UNTIL DARK

Friday 5
THE ECHOES

Saturday 6
CHASIN' THE TRAIN

Tuesday 9
STILLS

WED 10: IN CABARET
PARDON ME BOYS

Coming
Milky Bar Kids, The Vo Vo's, Beatnix

• BANDS 8pm-3am
BISTRO OPEN NIGHTLY
EVERY WEDNESDAY NIGHT CABARET NIGHT

EPPING HOTEL

58 BEECROFT ROAD
EPPING (UPSTAIRS)
TELEPHONE 86 1305

Wednesday 3
JOURNEY'S END

Friday 5
DYNAMIC DUO

Saturday 6
PAUL VAN DYKE DUO

Monday 1
MANDY SHARMAN

Tuesday 9
THE WANDERERS

Wednesday 10
FRENCH CONNECTION

Bistro Open Nightly
Cocktails Nights — Wednesday
BANDS Tue-Sat 8-11.30, Sun 4-8pm

THE DEADLY HUME — talk and travel

Greg Perano, The Deadly Hume — photo by Giovanna Trenoweth

Those survivors of the inner city are people scared enough to be wary. Four of them are The Deadly Hume and singer Greg, guitarist Bones and bass player Mark stopped mid rehearsal to tell **Colin Ink** all about it, right above Darlinghurst's sleaziest back lane last week. Quotes from songs, other people and other times are highlighted, everything is written in the order in which it was said, and bracketed interjections and headings are by the writer.

SELF CONSCIOUSNESS:

Greg — I think the thing with the alternative music scene is that people became really closeted and quite elitist in their tastes so that they only appealed to one thing. They didn't like people who smiled. It was almost pretentiously depressing. For a while there was a kind of bleak period that was kind of creative but it's come out of that now and if you look around — especially at what is happening in America with the new groups there. Those groups say what they want to say — Husker Du or any of those so called hard core thrash bands — they don't care about image and they are not incredibly depressing. There's anger there and there's humour there and they're not afraid to say they've fallen in love with people. It's positive energy.

If you actually believe in it and you get up there — it's like saying:

I DO BELIEVE

then it's going to have an effect on them. They might not like the music straight away but even in the suburbs that's what they are going to come along and look for, to see if you basically are being honest with them.

Bones — But the music doesn't lie. You can get up there and be dressed up as much as you like and you can jump around as much as you like and say whatever you like and look and pretend that you believe but you always hear it in the music.

ROAD TALK:

Greg — I think it's accessible but we are presenting something that's kind of fresh for them, that is not totally predictable. We played at Wagga and they were going

OH YES, HERE'S THIS BAND,

but as soon as you actually start talking to people, I mean actually talking to them, like in the middle of a song I was saying

YOU'RE IN A WORSE SITUATION BECAUSE NO MATTER WHERE YOU GO, YOU HAVE TO GO ON A DANGEROUS ROAD

and they say

AND YOU HAVE BEEN DRINKING

and they go

YES and then you go

MAKE IT LOOK DANGEROUS.

It's not like Europe where there's big towns and then a nice drive along an incredibly modern autobahn which is really safe, every time they go out on the road everyone says:

WATCH OUT — BE CAREFUL!

and no-one even things twice of it in Europe. It has an effect on anyone who travels.

Mark — It's kind of like the old stage coach situation where you never know when you are going to get massacred by Indians. It's forces beyond your control which can just zoom up from nowhere — — it doesn't matter what you're doing.

PARANOIA:

Greg — If you use the wary aspects of paranoia in most situations, if there's some kind of knock back then it's not so bad because you kind of expected it. It's not being pessimistic and expecting the worst, it's just you take things as they go but be wary of it.

MARCUS BRUTUS AND OTHER AUSTRALIANS:

It's just a series of characters, images. I didn't write the words about Hunters And Collectors but if you go through it, basically it's just saying what sort of characters they are and it's saying, like

THAT PERSON IS A HARD BASTARD TO WORK WITH BUT HE'S BLOODY GOOD AT WHAT HE'S DOING

The line in it:

ALL HAIL MARCUS BRUTUS, YEH MARCUS IS AN HONOURABLE MAN

it's like, if you praise someone they will get carried away with it but he is an honourable enough person to be able to handle it. I don't think that's a criticism. I would be pleased if there was something written about us that had our characters in it. It shows people's good qualities as well as their bad. It is a bit humorous too.

Mark — The images that spring to mind in that song —

DOWN IN THE ENGINE, THERE'S BIG DOUG

and I think of a black and white 40s movie with an old train steamer. It sounds like an old guy who used to stoke the fires in the engine. It could be anybody.

Greg — It is a bit allegorical in that way that it presents that image to you. I think about that too. It's about a dummer but it doesn't matter. A group when they are playing is like a machine that you have put together. Someone might come along like you and say:

THIS GUY GIVES ME THE SHITS, HE'S A PAIN. LISTEN TO WHAT HE'S SINGING AND HE SINGS THEM LIKE THAT

but they still listen and they still get something out of it. They might walk out pissed off with you or angry with you but (Being pissed off can be pretty entertaining) but the point of it is they walk out and they've been through something. It's not just they went and had a couple of drinks and said

OH WELL, THE BAND? I DON'T KNOW, I WAS TALKING TO SOMEONE.

I would rather people come along and react to it. Sometimes they might just yell out for the sake of yelling out at you. Often if people want an encore they will say

PLAY ANOTHER SONG, YOU BASTARDS!

This is what keeps you humble. You know there's always people who will come along and if you start bullshitting with them they are going to see it straight away. There's a certain funky dance band who I was talking to recently and they said

WE DON'T LIKE PLAYING OUT IN THE SUBURBS, WE DON'T LIKE PLAYING IN PUBS, WE ARE A NIGHT CLUB BAND

but if what you are playing is honest and you really believe in it then you should enjoy going out and having people who are really hard to convince.

THE CITY IS A JUNGLE:

Bones — I think that security is something which you can achieve when you feel that you are confident enough to deal with anything that comes up — A and, B — that you are also willing to take the responsibility of your own actions. You get yourself into a position where you can say

OK, I CAN GO OUT THE FRONT DOOR AND I'M NOT FUCKING SCARED OF ANYTHING.

WELL YOU JUST LIVE IN THE CITY

but there's no such thing as just living in the city. You have to know how, if you are walking home late at night and two drunk guys come up, you have to know how to deal with it. You have to learn how to live on a small amount of money. I think people come here incredibly naive, they might come here at 19 or 20 or even up to 30 and then they grow up (again) because they are suddenly confronted...

COUNTRY METTLE:

The words came when they had that big drought. The thing about being a farmer is you cannot say

RIGHT, I KNOW HOW TO DO IT AND IT'S GOING TO WORK REALLY WELL

because one year when no water comes... It's about how innocent those people are too. There's one line

I'VE SEEN AN INNOCENT MAN HANGING FROM THE JUPITER TREE

it doesn't mean he's being literally hung. People like the carpet baggers of the South think of them as really easy to take for a ride because they believe so much in what they do and they are used to dealing with simple people. We live here so we don't basically trust people. The farming community I think just over the last few years have suddenly got hardened and they realise that they have been supporting a lot of people for a long time and getting nothing in return.

I'VE SEEN A FARMER'S LAND BLOWING DOWN TO THE SEA

Bones — I think it's only been the last few years because they are starting to realise the consequences of their own actions as well. Why does the soil blow away? Because the cover's been taken off it and it's been overgrazed. Now if it were managed properly in the first place it wouldn't blow away. So suddenly they have been coming to terms with what they have been doing and through that they have gained a broader understanding of the world.

Greg — Bones comes from Wollongong where it is a similar thing in the steel industry. They think they are quite happy for the rest of their lives and suddenly the whole thing starts changing and they haven't prepared themselves for any change.

LISTEN AND LEARN:

Greg — With us, we are confronted by people like you and there are people who will come up and be critical of what you do and analyse it. If you are a farmer, you say

DON'T TELL ME WHAT TO DO, I KNOW WHAT I'M DOING AND THIS IS THE ONLY WAY TO DO IT.

In our situation there's people around criticising you listen and say

WELL THAT COULD BE RIGHT, I CANNOT SEE MYSELF IN THAT SITUATION.

What they are saying could be right and often it just makes you a better person.

(Testing him, I told him the show they played at The Tivoli the last Thursday made them look lost and ineffective on the big stage.) The Tivoli was not a good example of us because we didn't get a sound check which is important, we had no foldback which we rely on. It would be like you being in the Fairfax Building and someone saying

I WANT YOU TO WRITE A STORY, LEARN HOW TO USE ALL THAT EQUIPMENT REALLY QUICKLY IN AN HOUR.

You'd be flustered. We were kind of angry about other things. But it was a learning experience. You don't just walk out on to a big stage and feel completely relaxed but it doesn't mean you could never be. We are still learning.

Bones — There's still a lot lacking in Australia in rock journalism. No-one ever asks any questions about your equipment and these are our tools of trade. There's as much put in to building the sounds as designing the songs. No-one ever asks. People want to know what kind of guitar you play cause it is interesting. (What kind of guitar do you use?) It's a Fender Stratocaster. It's going through a 60 watt Vardis. All this has been carefully chosen.

WHY HAS THAT DIAL BEEN CHOSEN FOR THIS AMP?

That's the sort of thing people could get into a lot more.

WHY DOES IAN RILEN'S FENDER SOUND FANTASTIC, WHY DOES HE HAVE THE BEST BASS SOUND AROUND?

Greg — It's good for people who want to play music because you can make it very simple for them to say.

NO, THERE'S NO KIND OF MAGIC IN GETTING THAT SOUND — I WORKED HARD AT IT.

So people will go write something and their approach won't be learning 30 or 40 rock and roll songs, their approach will be

RIGHT, AS I LEARN THINGS, I'LL WORK AT A SOUND I CAN CALL MY OWN.

It's funny, Rob from Twist Family Serious at Avalon the other night, a mixer, said:

YOU'VE GOT TO TURN THE TREBLES DOWN ON YOUR GUITAR AND I WILL ADD THE TREBLE OUT FRONT.

and I said

NO, YOU HAVEN'T LEARNT ROB, YOU SAY 'GET FUCKED'

because he has this trebly ringing sound which really is a definitive part of their sound and if the guy fucks up out the front then it's not there and it's not Twist Family Serious.

Bones — There's not very many musicians on the Australian rock circuit that really go for it as far as what can be done with amplifiers and instruments. People buy a few effects boxes and maybe a delay or something but they don't really think of the incredible range of sounds and things you can do if you sit down and experiment and push things to more extremes.

Colin In

SKIT

Ten tales, tall and true.

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What?

BUM

... there but for the grace of ...

SKI

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SIDETRACK

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Partice Townsend and Henry Jaglom in 'Always'.

Written and directed by Henri Jaglom
Starring Henri Jaglom and Patrice Townsend
Opens September 5 at the Academy Twin, Paddington

"When writer-director-actor Henri Jaglom screened **"Always"** at the Seattle Film Festival, he went up on stage, looked out into the crowd and confided, "Thank you for laughing at my pain." And he was serious.

Don't be either surprised or worried if you find this film funny because although Henri Jaglom intended it to be a realistic depiction of the break up of his marriage, it is so self-conscious and neurotic that it ends up a satirical comedy.

"Always" features three couples — one almost divorced, one married, and one about to be married — who spend a weekend together in the house of the estranged pair. What follows is a series of scenarios in which each of the characters expounds Jaglom's views about love and relationships.

Unfortunately Jaglom is neither profound nor subtle in his reworking of the problems that led to his own divorce. He clumsily and verbosely explores the well worn theme of the impermanence of modern relationships without the slightest degree of originality. By casting himself as himself and his ex-wife as his ex-wife he leaves no room for outside interpretation, preferring to inflict the audience with a self-indulgent portrait of his past marital disaster.

The only way then, to get some degree of enjoyment from "Always", is to laugh at it. Set in a cushy house complete with pool, barbeque area and landscape garden, it is a great send up of life, Los Angeles style. Judy, the lead actress; comes complete with inexplicable depressions, a desire to find out not once, but about fifty times if all the other houseguests are "happy", and a passion for yoga. Her soon-to-be, ex-husband is sensitive and understanding enough to make you puke, and his friends from Santa Barbera are amusing caricatures of people who we are supposed to believe are living in a make-believe world of domestic bliss.

The only character who has a halfway decent role in this film is Maxwell, the bespectacled lover of Peggy, Judy's hippy sister. Through him Jaglom said he tried to portray someone who was "Funny, yet serious. Very contemporary".

His role as the confused onlooker does not however get enough exposure and sadly, most of his funniest lines get lost in a sea of weighty discussions and emotional disasters.

"Always" is not a good movie. It is self-conscious, unoriginal and indulgent. Anyone who writes, directs and acts in a film about the break-up of his marriage is bound to fail, and one is left wondering why Jaglom didn't simply go and visit a psychiatrist rather than waste a lot of valuable time and money getting it out of his system.

With "Always", Jaglom said he wanted to come to terms with his marriage's ending. Of his wife, he said, "Patrice also want to try and understand what happened. She agreed to examine it with me, on film." If only all of us could afford such luxuries.

CLAUDIA CASTLE

ARE YOU LONESOME TONIGHT?

HER MAJESTY'S THEATRE

You wanna Elvis tribute? You've come to the wrong play. You wanna poignant insight into the last days of a dying God?

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STAMMHEIM Daily inc. Sat & Sun 9.20pm
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TRIP TO BOUNTIFUL Daily inc. Sat & Sun 5.10pm
KAOS Sat & Sun 1.30pm; Wed 10.45pm
DESERT HEARTS Daily inc. Sat & Sun 7.15 pm
TROUBLE IN MIND Daily incl. Sat & Sun 5 pm and 9.15 pm, and 11 am.

Public Preview of **ALWAYS** this Sat & Sun 2.30 pm.

Then you've definitely struck oil.

Alan Bleasdale is a sharp-witted Liverpudlian, an Elvis Presley fan and a realist. He has written a play which works on every level because it is neither a glorification nor a mindless muck-raking session — Bleasdale has succeeded in setting the record straight.

Ex-Pro, Martin Shaw, dominates the proceedings with his unfaultable performance as the bloated, pill-popping, paranoid recluse knocking on death's door. He shows the private side of Presley, whose last days were spent in the high camp, gauche surrounds of Gracelands, where he is protected from the real world by the ever subserviant presence of his aides and girlfriend.

The three dimensional stage has David Franklin enacting the role of a young Elvis, with endearingly gangling naivete, and an impressive set of lungs, while Shaw and his cohorts reminisce fondly about happier times, as if the great moments of his career are flashing by on a video screen. The third dimension depicts former Presley aides, Duke and Jerry, negotiating to sell their story, the story which would become the controversial biography, Elvis. "I'm, gonna spill so many beans this book's gonna fart," sums up their intentions pretty concisely.

Shaw makes a lot of things clearer with his performance. The lifelong guilt Presley bore about the death of his brother, Jesse, the rapidly changing spectrum of emotions, from expansive generosity to childlike tantrums, and the deepest of depressions. How the unquestioning obeiance of his every wish by those around him was a contributing factor to his death — more pills, more junk food. . . what the King wanted, the King got. . . and in the end, it killed him.

A show which is worth seeing for Shaw alone, but performances from the supporting cast, including Marcia Hines, Peta Toppano, Lynda Stoner and Bob Baines, all deserve praise. The music cannot pass without mention, being, in many instances, better than the real thing. it ranges from the obvious, (Hound Dog, Blue Suede Shoes, etc) to the lesser known You Gave Me a Mountain and I Was The One. Whether it's Shaw or Franklin singing, you can be sure of a convincing and entertaining performance, backed by a great band and inventive arrangements.

Where it would have been easy for Are You Lonesome Tonight to have been simply a musical featuring the greatest hits of Elvis, the combination of Bleasdales' script and Shaws' performance have made it a play of major importance to theatrical history.

GRANT CALTON

Martin Shaw as Elvis Presley, 'Are You Lonesome Tonight?' — photo by Tom

THEATRE, ART

- Work by more than 70 young artists is being exhibited at lower Town Hall from Thursday with an opening Friday night at 6pm but the stuff only gets seen till Tuesday.
- More physical theatre workshops with French trained **Celia Moon** are coming up. **Buffoons**, or the modern day equivalent of those mythical grotesque visionaries, can be made this Saturday and Sunday 10am-5pm and an **Expanding The Clown** course will be offered from Sept, 14. Call 331 7906.
- The two solo mime/dance/comedy acts by American performers Ira Seidenstein and Barbara Doherty carrying the title **Eclectic Eccentrics** goes only till this Sunday at the Performance Space.
- Four more shows of **Hearts And Scrums** with a one act Checkov play **The Proposal** and an Alex Buzo play **The Roy Murphy Show** at the Gallery First Nighters Clubrooms at 275 Pitt Street are this Thursday, Friday and Saturday at 8.15pm and Saturday 1.30pm.
- Eastern Suburbs Musical Society's amateur production of the 60s show **Bye Bye Birdie** plays only three more times, Friday and Saturday 8pm and Saturday 2pm at Randwick Boys High School

LATIN AMERICAN FILM FESTIVAL

SEPT 4-21

TWENTY THREE FILMS FROM/ABOUT ARGENTINA, BOLIVIA, BRAZIL, CHILE, CUBA, GUATEMALA, HAITI, NICARAGUA, PERU AND SALVADOR.

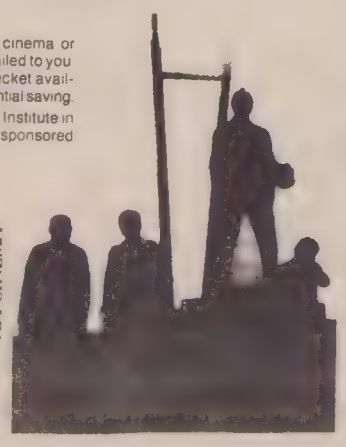
Australian premiere of EU SIE QUE VOUS TE AMAR (Love Me Forever . . or Never) official Brazilian entry into competition at the Cannes Film Festival. Winner of Best Actress award - Fernanda Torres. Two screenings only.

WOMEN'S FILM VIDEOMAKING in Latin America Special session imported for the festival.

Opening night sneak preview of acclaimed ARDIENTE PACIENCIA. Opening night festivities (thanks to the AFC) - Latin American group Papalote, sangria and food.

Plus much more including a Latin American musical instrument exhibition and slide show in the Chauvel video lounge.

Programme available from the cinema or phone 332 4938 for one to be mailed to you Special 6 session subscription ticket available $28/$20 (conc.) — a substantial saving.
Presented by the Australian Film Institute in conjunction with Carnivale '86 — sponsored by the NSW Government



chauvel AFI CINEMA

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THEATRE

Production: Nearly Beloved

Choreography & Concept: **Graeme Murphy**
Music & Lyrics: **Graeme Koehne**
Designer: **Stephen Curtis**
Theatre: **Opera House Drama Theatre**

Janet Vernon & Ross Philip in The Sydney Dance Company productions, 'Dearly Beloved'.

For the past few years, it has been not only untrendy, but also impertinent to criticise the work of Graeme Murphy, Artistic Director of the *Sydney Dance Company*. In *Nearly Beloved*, his tenth full-length work, Mr Murphy again lays on the line his reputation as Australia's most innovatively entertaining choreographer.

The time is 1954, and the place is a NSW country town in which is being shown *Nearly Beloved*, a new film directed by Philippe Charluet. The hall's pale, embossed wallpaper, the picture of the Queen above the proscenium arch, and the white vases containing fanned gladioli evoke feelings of a time when we all stood for the national anthem before seeing the newsreel. This scene incorporates the use of cinematography as an added dimension for displaying the Murphy flair.

Then comes the night before the wedding, with the mandatory bucks' night and kitchen tea. Again, the choreography and Stephen Curtis' set effectively project the atmosphere and attitudes of the period.

1986, and the husband (Ross Philip) is living in an inner-city apartment where he arrives home late, turns on the television, and finds that *Nearly Beloved*, the film he saw 32 years ago, is now one of Bill Collins' 10,000 favourite movies. In his semi-conscious state, the husband recalls the town and the people, and takes part in a dream scene not much like the one in *Oklahoma!*

In the final scene, the townsfolk rise from the dust and cobwebs to celebrate that wedding day in 1955, and the husband returns to visualise what might have been.

Nearly Beloved continues Graeme Murphy's experimentation with various media; it is innovative, evocative, and imaginative, and obvservers and followers of the *Sydney Dance Company* will be delighted and enthused about this latest production.

ADAM A. WONG

- The Genesian Theatre adaptation of Henry James's novel **Washington Square** into the play **The Heiress** plays only till Saturday.
- A story about 13th century children rebelling against the materialism of their parents, **The Children's Crusade**, gets performance attention from PACT in this post nuclear time with a season of eight nights, beginning this week Wednesday to Saturday at Plunkett St School in Forbes St, Woolloomooloo.
- The new Australian film **The Big Hurt** where an illicitly politically funded project uses hormones to tamper with body sensations so that pain becomes pleasure opens its season at the Valhalla Saturday night.
- Jack Popplewell's Mystery Comedy **Busybody**, no doubt about how he got his name, starts playing at the Balmain Rozelle Theatre Friday night.
- Ever ever ever so keen to get their names on popular leisure commodities, cigarette companies are now in the tour promotions game. Philip morris (Australia) Ltd who make cigarettes are presenting the **Philip Morris Superband**, an eleven piece international jazz band with stars like Monty Alexander, Slide Hampton, Jimmy Heath, Neils-Henning Orsted Pederson and Kenny Washington but no Philip Morris. They play at the Opera House Saturday.

Valhalla Cinema
Phone 660-8050

5.30 WED-FRI (M)
SEPTEMBER 3-5
REPCO MAN

5.45 SAT-FRI (PG)
SEPTEMBER 6-12
TALKING HEADS IN
STOP MAKING SENSE

WED 3RD SEPT
WORST EVER MOVIES
7.30. **GLEN OR GLENDA** (PG)
PLUS, 8.30: **PLAN 9 FROM OUTER SPACE** (PG)
PLUS, 10.00: **ROBOT MONSTER**

THU 4TH SEPT
60's DOUBLE!!
7.30: **BARBARELLA** (M)
PLUS, 9.20: **CIAO! MANHATTAN** The death of a Warhol Superstar (M)

FRI 5TH SEPT
7.30: Woody Allen's **THE PURPLE ROSE OF CAIRO**. (PG) 9.15: **SPINAL TAP** is hilarious!!! (M)

SAT-MON (M)
SEPTEMBER 6-8TH
NIGHTLY 9.15PM & SAT, SUN 1.45 **THE KEEP**

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SATURDAY SEPTEMBER 6th 7.30 pm Session.
CARY GRANT • JOAN FONTAINE Suspicion
Rebecca

SUNDAY SEPTEMBER 7th 1 p.m Session.
BUSTER KEATON The GENERAL
CHARLIE CHAPLIN TILLIE'S PUNCTURED ROMANCE

SUNDAY SEPTEMBER 7th 3.30 pm Session.
SIXTY YEARS OF SHORTS.
ROMANCE SENTIMENTALE Directed by Sergei Eisenstein.
STORY OF DR CARVER Directed by Fred Zinnemann.
THE CRITIC Animation by Ernest Pintoff with Mel Brooks.
HITLER LIVES. Hard-hitting Propaganda by Don Siegel.
PETE HOTHEAD an unusual cartoon from U.P.A in Colour.
MUSEUM PIECE. From ALFRED HITCHCOCK Presents.
CRIN BLANC/WHITE MANE Directed by Albert Lamorisse.
KINESTASIS 60 by Charles Braverman, Plus Six Others.

SUNDAY SEPTEMBER 7th 7 pm Session.
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"CREAM'S FAREWELL CONCERT" (Fri 5th Sept at 6.00pm)
"HEAD" (Fri 5th Sept at 7.30pm)
The Monkees crazy cult classic!
"EASY RIDER" (Fri 5th Sept at 9.00pm)

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"The Bloodiest" — FANGORIA
"I Barfed Like Crazy" — DR. VERN PULLEN

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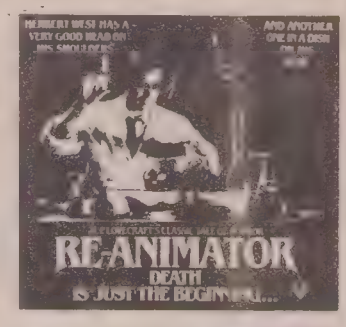

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GC-BETWEENS/SCIENTISTS/PAINTERS + DOCKERS

WEDNESDAY/FRIDAY
Wednesday September 10, 6pm/Friday September 12, 12.30pm
Outrageous RATARAMA
Fear & Loathing in do-it-yourself publishing
Trish & Troy's body language for Scandinavians
JIMI HENDRIX EXPERIENCE — feedback as art.

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FRIDAY 5: ST. MARYS
SATURDAY 6: CORRIMAL LEAGUES CLUB
SUNDAY 7: LEUMEAH INN

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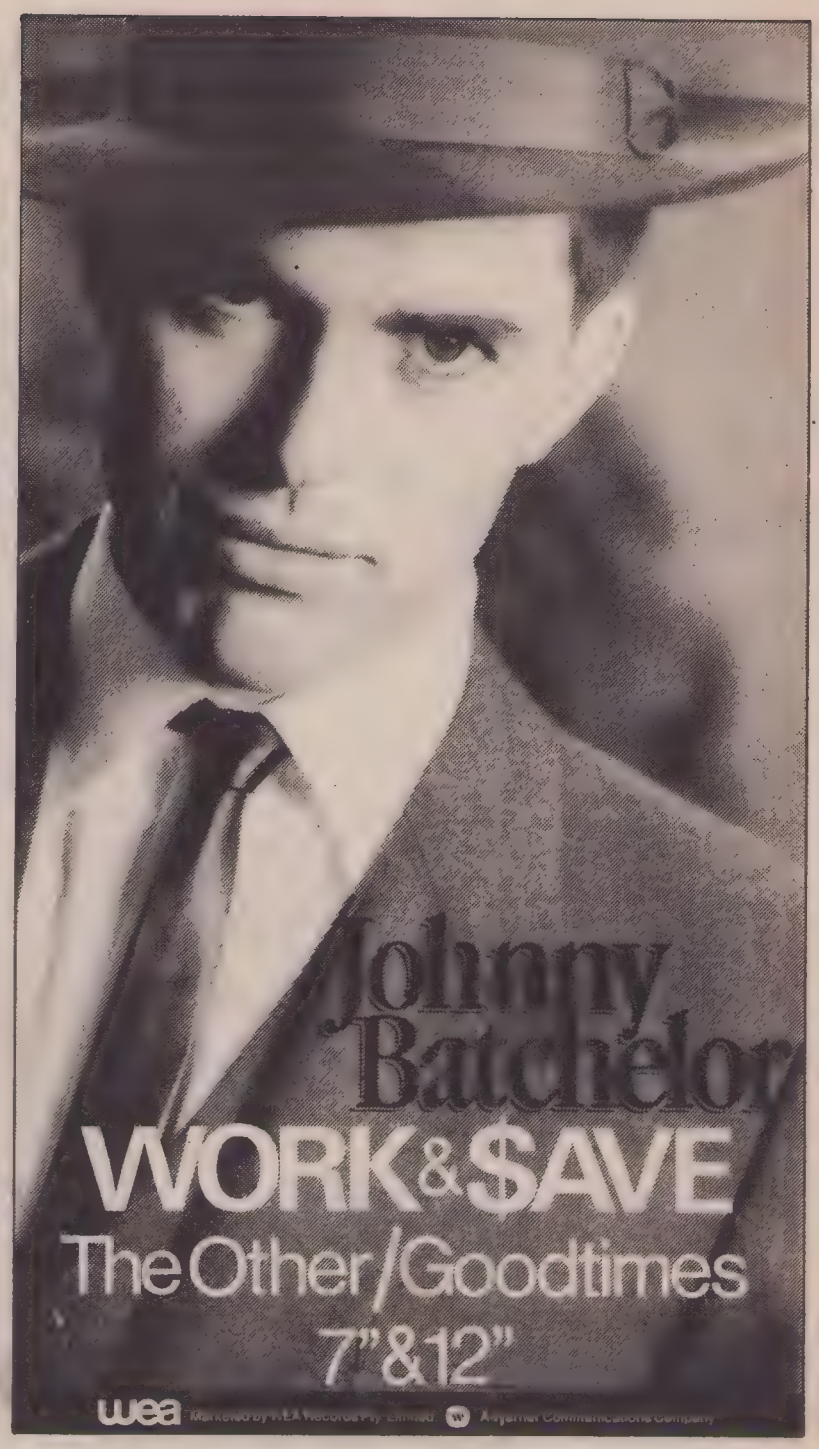

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STREET TALK

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Compiled by Ink inc.

• Lots of T-shirts and stickers proclaiming the existance of **Mass Appeal** have been sold but as yet no record has been made. Waterfront are organising it for them and the band play this Friday at the Yugal Soccer Club with another new Waterfront signing **Ratcat** and a new North Shore band **The Helimen**

• All the money from live shows by **Wa Wa Nee** is going straight to the budget for recording their first album done right now

• Adelaide band **The Iguana Twins** have been quiet since their one week Sydney tour of 18 months ago mainly because various members have been travelling overseas. They are back together with a new bass player who has just been in Sydney testing the water for a possible November tour.

• **Mexicans Trapped In Rubble**, who have supported **Tactics** and **Yapocks**, are reforming in late September after two members got back from North Queensland.

• **Dragon** are back and drawing on international resources like the videomaker Bob Giraldi who directed Michael Jackson's "Beat It" clip. It cost Dragon $¼million for him to make a moving picture package for their next single, "Dreams Of Ordinary Men", to go with the album of the same name.

• The last-ever-likely series of **Edge Of The Wedge** began an eight week season of Mondays, Tuesdays and Wednesdays 6pm this week.

• Scheduled around their 9.30pm horror screenings of **The Re-Animator** at the New Mandarin this week are rock movies like **The Sex Pistols' Rock And Roll Swindle** Thursday 6pm, **Cream's Farewell Concert** Friday 6pm, **The Monkees' Head** Friday 7.30pm and **Easy Rider** Friday 9pm.

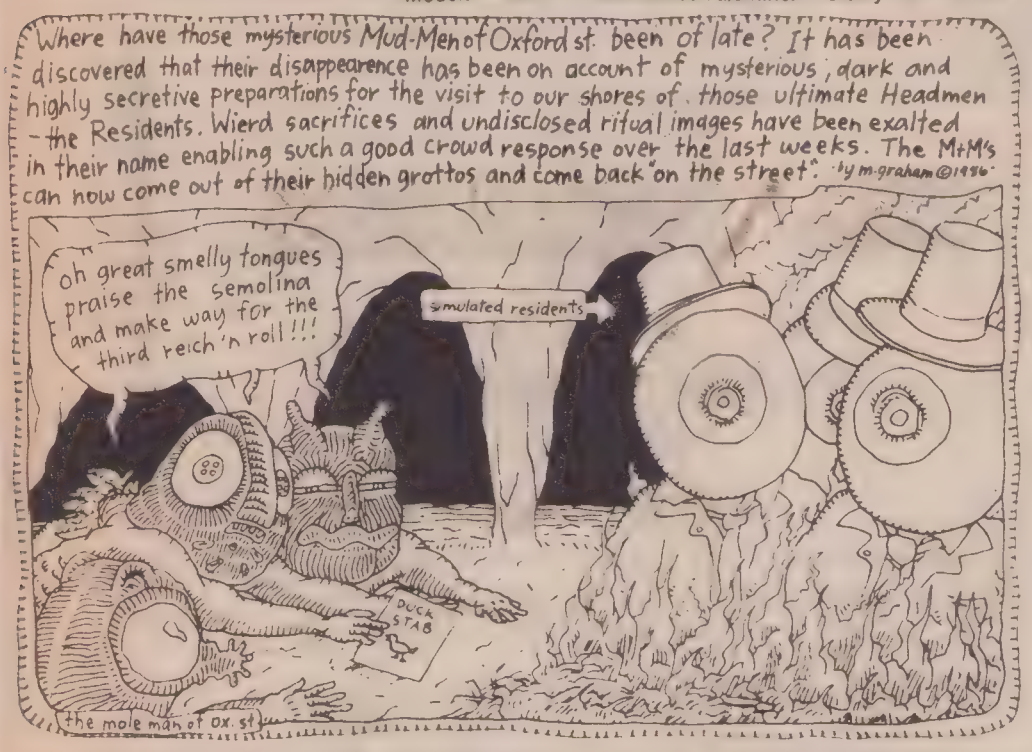
• Popular demand has brought back **The Exit** with a big night at the Vulcan Hotel Friday.

If you think you can knock out a pretty good tune with good lyrics to boot, you can put yourself in line to win some of the $2,500 being offered as prize money by the **Australian Songwriters Association**, in its 1986 annual song contest.

Amateurs or professionals are welcome to enter their songs in any one of the following categories: country, MOR, pop (Top 40), rock, "overall winner", novelty song, instrumental, lyric only section. Prizes are being offered in collaboration with radio 92.3FM in Melbourne, and final judging will be held at the Palace Entertainment Centre on November 18th, 1986.

The deadline for entries is **October 10th**, so get scribblin'!

Models — Jame Freud & James Valentine. Photo by Tom Takacs


Where have those mysterious Mud-Men of Oxford st been of late? It has been discovered that their disappearence has been on account of mysterious, dark and highly secretive preparations for the visit to our shores of those ultimate Headmen - the Residents. Wierd sacrifices and undisclosed ritual images have been exalted in their name enabling such a good crowd response over the last weeks. The M+M's can now come out of their hidden grottos and come back on the street. - by m.graham @1986
oh great smelly tongues praise the semolina and make way for the third reich 'n roll!!!
simulated residents
DUCK STAB
the mole man of ox. st

• **Ragadoll** will be putting the Propaganda Club in danger Thursday night.

• How to label your cover band? Say "tribute" and it doesn't sound like such a ripoff

• Closet trumpeter Paul of **Goodbye Blue Monday** has finally exposed his tooter and is being encouraged to blow at future shows

• The now ex-drummer of **The Kents** got his bon voyage last Friday, and went down almost drowning in champagne.

• 2SER-FM are broadcasting a special all about defunct experimental record label, **M-Squared** this Tuesday 11.30pm with interviews with people like **Scattered Order**'s Mitch Jones.

• Surry Hills has its market day again this Saturday with chances to buy clothes, records, books, food and more from such rock luminaries as Goose and Greg Perano. Anyone else wanting to hire a stall should call into the Surry Hills Neighbourhood Centre during the week in Crown Street across the road from the park where the market is or call 357 5555.

• **Falling Bodies** play with **Epic Tales** Friday at the Music Cafe.

• What is **Fame**? It is about to become a night club in the inner west.

• A broken collar bone on one of the members is keeping **Porcelain Bus** off stages for six weeks so their new "Indignation" single is all you will be able to hear of them.

• The running Countdown Lady Of Pop **Sharon O'Neill** who was once record company shy has signed for to Phonogram International and will be managed by Roger Davies whose other managee is the BIG lady of pop, Tina Turner.

• People who read the front page of The Sun last Thursday will already be cautious: it warns of special fraud squad raids on "dole cheats" and the threat of big long jail terms for those caught.

• **Nick Cave**'s new covers album is in the shops now on import and it features, amongst covers of "The Carnival Is Over", "Hey Joe", and "By The Time I Get To Phoenix"; a guest spot on violin by his mother, **Dawn Cave**. Meanwhile, Peter from Virgin Records made a point of visiting the Cave home while in Melbourne recently, just like a (normal) person might see Elvis's home in Memphis.

CRACK — DESIGNER DRUG FOR DESIGNER PSYCHOSIS

Yep, just when the message had started to sink through that heroin wasn't exactly good for you and that PCP was fraught with peril, the money-grasping Big Wigs behind the lucrative drugs trade have come up with another 'bewdy for the powerless consumer.

'Tested' in the States, crack has proved to be a real money-spinner for someone. Super addictive (some say it can destroy the defence system of the brain and nervous systems within 7 to 9 SECONDS!) crack makes you pay the price for the euphoria with immediate depression, irritability and craving as soon as the short-lived 'positive affect' wears off

Hospitals in the States are actually having to allocate beds for crack victims just as much as the police are having to find room for crack users who literally do 'crack' and take their irritability out on their nearest and dearest with any weapon that comes to hand.

Beware — crack is doing nothing for you but putting lots of money into someone else's pocket... and possibly you into jail, hospital or the morgue.

TOM TAKACS PHOTOGRAPHY
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FRI 5: HAREM SCAREM
PLUS VICIOUS KITES
SAT 6: TEDDY AYERS PICNIC
Famous Mystery Ska Band!!?
SUNDAY 7: OKAPI ALLSTARS, 3-6PM
PARIS PINK (7-9.30pm)
MON 8: THE SPARKLERS PLUS
DEADLY HUME. Edge Of The Wedge filming
TUE 9: WRITERS IN THE PARK
WED 10: SMASH MAC MAC

the MOSMAN
WED 3: BLUNT INSTRUMENTS
plus THE MACKENZIES
THU 4: SCREAMING TRIBESMEN
plus LUNAR CIRCUS
FRI 5: SURPRISE SURPRISE
plus SLIP DOWN HOUSE
SAT 6: THE FISHERMEN
plus CARDIGANS
SUN 7: FICTION ROMANCE
(Lounge Bar) 6-8pm, Free!
WED 10: THE PRANKSTERS
plus LOVE MINUS ZERO
COMING: TRILOBITES SINGLE LAUNCH

SATURDAY 6
"TEDDY AYERS' PICNIC"
Mystery band!
HAROLD PARK HOTEL

MONDAY 8
SPARKLERS & DEADLY HUME
Filming for the Wedge
HAROLD PARK HOTEL

the Croydon HOTEL
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FRIDAY 5: **STACEY & THE SMASHERS**
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SUNDAY 7: **JOHN BARLOW**

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FRIDAY 5 — **VOODOO LUST**
SATURDAY 6 — **RED GIANT**
SUN 7 — **HAREM SCAREM** (MELB) 5.30 - 8.30PM
WEDNESDAY 10 — **TALL SHIRTS**
THU 11 — **THE HARD ONS** (ABC EDGE OF THE WEDGE FILMING)

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THURSDAY 4: MAGNETICS
FRIDAY 5: FOREDAY RIDERS
SAT 6: THE HIPPO'S (Arvo); HOT ICE (Nite)
SUN 7: CHASIN' THE TRAIN 3pm-9.30pm
TUESDAY 9: BAMBOO CURTAIN

STREET TALK

It's been ten years since Turramurra Music first opened their doors at Pacific Highway, Turramurra. Throughout September, they're celebrating with a month long Anniversary Sale that'll see weekly specials on Tascam, Fender, Australis, Yamaha and Roland plus more! There'll also be a weekly draw for $300 gift vouchers. This week, you could win a $300 gift voucher towards any Tascam purchase and a $300 gift voucher towards any Fender purchase simply by buying anything for $25 or over. That automatically puts you into the weekly draw, drawn this week on Saturday 6th of September, at midday. The results will be in On The Street on the 10th of September.

Check out the savings Turramurra Music have slapped on their Tascam Recording equipment (including Porta One, 244, 246 and 388 models) plus their range of Fender guitars and amps (and, yes, they have *genuine* American vintage model Strats in stock).

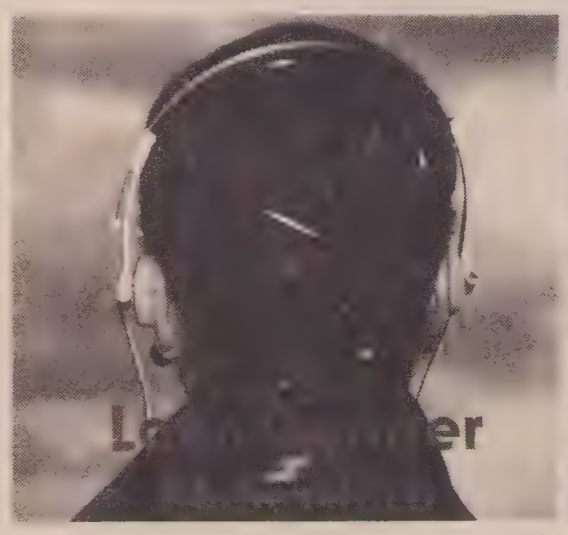
For more details, call Turramurra Music on either (02) 449 8813 or (02) 449 8487.

• **THE RIPTIDES** are resurfacing for one only show at the Graphic Arts Club this coming Friday, 5th September. Joining them for this historic reunion will be special guests **John Kennedy's Love Gone Wrong**. The following Friday sees yet another 'get together' when **THE CHAMPIONS** reform for a special "CHAMPIONS DANCE CLUB" night. Special guest for this night of a thousand mirror balls will be Johnny Topper's infamous **Ski Lo Lo.**

• An independent cassette and a funny man called **Jon Dark** who made it are coming to Sydney ("City Of Sin") from Perth after the rains.

• What was last year a "Kings Cross Fair" with about half a million people buying, selling, avoiding The Fester Bros, and performing is this year a two day **Kings Cross Carnival** with just as many people expected to be in Darlinghurst Rd on market day Sunday October 12. Stallholders and others wanting to take part should contact Kathie Melocco and Associates on 261 2044

• An evening of garbage brought to you by and from Radio Skid Row this Friday night at the Hellenic Hall in Chippendale will feature the first show in a **Trash Of All Nations** tour and the always imminent return of **Mutant Death**. Trash go on to play Saturday night at the Evening Star Hotel and they have a "They Call Us Trash" mini LP selling.



Yes! Giveaway packs from RCA that pack both the 7 and 12-inch recordings of LATIN QUARTERS 'Radio Africa' hit, plus a 7-inch of 'Modern Times', an autographed poster and — an autographed copy of the 'Modern Times' album.

To win one of the five packs RCA are giving away with On The Street, just answer the easy quesiton below, put the answer on the back of an envelope and post it in to OTS —

QUESTION: What famous city boasts the original Latin Quarter?

HINTS: Escargots, Perrier, Peugeot.

LATIN QUARTER:

Latin Quarter are a seven-piece London based outfit with an eighth non-playing lyricist. The songwriting partnership between Steve Skaith and Mike Jones began two years ago when Steve was working in London and Mike in Liverpool — lyrics and tunes were sent back and forth by mail, and the duo were building up a vast collection of songs, but as yet there were no plans to form a group. People were asking about one that didn't at that time even exist! Still, through a series of contacts and friends Latin Quarter emerged, releasing their debut single, the haunting "Radio Africa" in September 1984 on their very own Ignition label. In December the same year they signed to Rockin Horse Records and released "Toulouse", followed by the rerelease of "Radio Africa". The album "Modern Times" has very recently been released, and with it the single of the same name.

Latin Quarter

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STREET TALK

• **Blues On The Boil** release their "Potent Brew" album on Larrikin this Monday.

• A brand new jazz band playing original songs every Thursday at the Lansdowne are **Visa.**

• A four-weeks-gone comeback for **Silk And The Slatterns** happens this Friday night at the Piccadilly

• Once odd bods from Brisbane bands **The Fun Things** and **The 31st**, **The Screaming Tribesmen** are now much bigger than either of them and they play this week at Hills Inn tonight Wednesday. Mosman Thursday. Sylvania Hotel Friday and Kardomah Cafe Saturday

• **JJJ**'s three part documentary on what they call **The Sound Of The Eighties**, electronic music, finishes this Monday night with a look at the drum machine and its threat to the employment of drummers at 8pm

• There are still more than 20,000 widows in Sydney being cared for by **Legacy** so the organisation is still hard at work and selling buttons to make money this Friday

• The natural and human nature of Australia inspired a **Places Alien** audio visual performance with music by Colin Bright and Denis Bright and things to look at by Sam Giardina and Wendy Ford at the Performance Space from next Thursday 11th.

• A new power vocalist from Wales heads the return of **Gypsy Fire** at Cambridge Tavern in Fairfield Friday night.

• To coincide with the release of "Sound Of Sydney Vol. 3", **Fiction Romance** are playing a month of Sundays in the Mosman Hotel Lounge Bar beginning this week.

• Special guest rock band this Saturday at Australia's Wonderland (more rides than any other venue) is **Mondo Rock.**

• **Tall Tales And True** play with **Turquoise Noise** this Thursday at the Evening Star.

• **David Bowie** recently had the horrible experience of seeing his tune "Changes" used to promote nappies on TV and **Prince** has just had an even worse time hearing soundalike music to his advertising "Prince Spaghetti"

• **The Redfern Brewers** are back in with a real chance of winning the Inner City Soccer competition after a 7-2 win over **The Rebel All Stars** made them draw level at the top of the table with one round to go, this Sunday afternoon at Centennial Park.

• Perth band **The Sundogs** had a lucky break when **Midnight Oil** were looking for a place to play a warm-up show recently. The planned venue was ruled out because the toilets weren't good enough so drummer Rob Hirst, who had been impressed by The Sundogs the night before, arranged a warm-up set with them. Now Hirst is the producer of The Sundogs' first single "Bang Bang Johnny".

• Afro, juju, zulu and high life music from Africa will get the **Okapi Allstars** treatment at the Harold Park Hotel Sunday 3-6pm.

• The **Mondo Rock** drummer is ill on the eve of their tour to promote their "Boom Baby Boom" single so he has been replaced by Buz Bistrip. Mondos play at Wonderworld Saturday and The Tivoli Sunday.

Hey No Yeah take the right track

• The first single from **Hey No Yeah** is already being recorded for release in October and the band play on at the Harold Park Hotel Thursday and the Trade Union Club first floor Friday.

• Six months on and **The Ded Petz** feel like reforming but they need a bassplayer to do it. Call 6511225.

• New wave band **Dear Enemy** are previewing their new single "Stay" tonight Wednesday at the Kardomah Cafe.

• **Talking Heads**' singer David Byrne has just directed a film "True Stories" about American eccentrics and archetypes and the next Heads album is the soundtrack to it, with a single "Wild Wild Life" due out now.

• Touring to support "This Wonderful Life" (new album) is **Stephen Cummings** playing tonight Wednesday at The Tivoli and Thursday with **Scribble** at The Tivoli.

• A double act of loud proportions with Angry Anderson heading **The Party Boys** and a new single soon from **The Radiators** takes both bands to Sweethearts Thursday, Selinas Friday and Noiseworks and Dapto Saturday.

• First shows back and with a new lineup for **The Deportees** are at the Lismore Hotel with **Blunt Instruments** Thursday and The Sandringham 6pm Saturday

• Two n ights in a row at the Kardomah Cafe, **Terry Serio** and his **Wild Blue Yonder** with guest sax man, ex-**Hepnotic** Bruce Allen play Thursday and Friday.

• A seventeen-year old boy was at a party in America where another boy was killed. He was charged and sentenced to death and now, five years later, 22 year old **Jim Trimble** is still trying to appeal against his state-given fate from death row. He only has $700 in his appeal fund but this could be increased after a benefit at the Yugal Soccer Club next Wednesday 10th with **Examplehead, Lucky Dinosaurs, Be Kind To Beavers** and **Toys Went Berserk.**

• Who was that masked sax player at **Bell Jar**'s recent Music Cafe show? May he be seen again when they support **Tall Shirts** at the Vulcan Friday?

• Obligations to **The Firm** once kept Jimmy Page from even contemplating a **Led Zeppelin** reunion but with Firm associate Paul Rodgers reforming **Bad Company**, maybe he will think about it.

• **The Riptides** reform this weekend to play at the Graphic Arts Club Friday with **John Kennedy's Love Gone Wrong.**

• There is an L.A. band called **Kings Cross** and you can see what they are like at St James Tavern with **Bytch** this Thursday.

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STREET TALK

PolyEster is a two-person rock'n'roll management and promotion company based in Melbourne's fabulous Fitzroy.

It has on its books an impressive list of bands both local and from Sydney. Among them, the now legendary raw guts of X, who have moved south, the darkly stylish blues of Blue Ruin, who have enjoyed critical acclaim with their debut album "Such Sweet Thunder", and latest single "Venus"/"Hey Bo", the Zimmermen and their melodic pop, and the Bastinados.

Other bands, at present possibly distinguished more by their names, are Too Much Hair For the BBC, The Band That Shot Liberty Valance, The Quivering Quims and Cracked Jaffers.

Sydney is represented with the likes of the Skolars, the Flies, Widowed Isis, and the Troglodyte Hillbilly Cannibals.

All in all PolyEster can boast a positive polyglut of talent. . . .

• **Distant Locusts** are playing this Thursday at Yugal Soccer Club with writers **Adam Aitken** and **Little Boy And Fatman** reading as a preview to a Writers Booking Agency stint at the Palace Hotel soon

• **Lucky Dinosaurs** perform Thursday night at the Piccadilly with **Falling Bodies** before opening a new free venue with cheap drinks at the Victoria Hotel on Enmore Road a couple of blocks from Newtown Station Friday night with **Schooner Of New Thanks Yvonne Ta**. They also play next Wednesday 10th at the Yugal.

• Accidents Will Happen: Inspired by **Mark Mordue's** article of that name in last week's 300th On The Street, **Bl£%&*'s** Tommy slammed her hand down on the floor, or onto an open and sharp tin which cut into her hand. Colin Ink tried to stop the bleeding but fainted and Tommy got to the doctors where the cut was stitched.

• The three last live shows this year by **Itchy Feet** will be the last ever with singer Tim Friedman who will be busy with **Penguins On Safari** in future. Meanwhile Wonderworld reporter **Brett Clements** has organised a video clip for the B-side of Itchy Feet's single "The Cliff Young Shuffle" and the result, with shuffler **Cliff Young** himself, will be shown for the first time ever at the last show this Saturday at Sydney Cove Tavern

• The first pressing of **The Trilobites** "American TV" single is nearly sold out even before Colin Ink can get around to interviewing them and way before they can even launch it. The launch goes on anyway in two weeks time.

• American horror mag. "FANGORIA" rated as one of the best of all time, The Cramps loved it and New Yorkers flocked to see it. The movie is **"THE RE-ANIMATOR"** and after a lukewarm run of ten days at Hoyts it's now doing a roaring trade at the **New Mandarin Cineam**. Without a doubt one of the most outrageous films of the year, it certainly runs against the grain of the current crop of American films. Not to be missed!

• Piccadilly punters can perk their peepers on the following great lineup for the coming week. Thursday 4th sees the much talked about LUCKY DINOSAURS weave their reptilian magic whilst Friday features the combined talents of SILK AND THE SLATTERNS and deejay John Ferris. Sweat it out on Saturday 6th with the return of MUSTARD CLUB and ska, ska, ska with TEDDY AYER'S PICNIC on Sunday 7th. PARIS GREEN groove it out on Tuesday 9th whilst next Wednesday sees THE FISHERMEN and NAKED LUNCH. And don't forget the Piccadilly band competition with application forms now available at the pub.

• Bop trumpet legend **Red Rodney** returns to Sydney in a few weeks time to play a special "FROM BEBOP TO FREEBOP" show at the Graphic Arts Club along with Roger Frampton and Mark Simmons Freeboppers. The bill will also feature rare videos of Charlie Parker, Dizzy Gillespie and John Coltrane. Standby for further details.

• Sydney ska fans are clubbing together in force and demanding to know the identity of "TEDDY AYER'S PICNIC", the combo widely advertised to be playing this coming Sunday, 7th September at the Piccadilly Hotel.

• Melbourne's dog men of the blues **HAREM SCAREM** play their first Sydney date tonight at the Piccadilly, followed by Thursday at the Mortdale and Friday at the Harold Park with Vishus Fishes. On Saturday they move to Max's in the Petersham Inn to unleash another barrage of their punk metal boogie and finally Sunday at the Hopetoun.

• The New Mandarin Cinema's festival of rock film classics continues tonight with the legendary hippie, acid freakout **"WOODSTOCK"**. On Thursday it's **"THE GREAT ROCK'N'ROLL SWINDLE"** and then on Friday **"CREAM'S FAREWELL CONCERT"** followed by **"HEAD"** and **"EASY RIDER"**. Graftons Sound have installed a special 3,000 watt P.A. for the occasion

• "Not a half-baked, boring BBC government coverage, but the independent commercial style Thames/ITV presentation of the **"Royal Wedding"**... GOSH! Race along to your local vid shop for this Friday night's entertainment

• Bouncing Bimbo **Jonathon Coleman** will be taking part in a film for the Royal Lifesaving Society that teaches kids the rudiments of water safety. No doubt his corpulence will dispense with the need for any embarrassing floaties on his part.

• Today night on 2SM's **Club Veg** with Mal and Vic, the Sludge Bros. from Scumthorpe amke an unwelcome appearance on the airwaves... according to the unsavoury press release, they grow gardens in their underpants... charmant!

• This week on Julie Brodsky's Hot Potato Shift on 2SM, she will be talking to the **Johnnys, Non Stop Dancers** and **Johanna Pigott.**

• A band called **Doctors of the Future** would like it known that they are soon to be on Starsearch and that thye have one of their songs included on a compilation album of bands from the Hunter River area, called "049 — Newcastle's Finest". Also, they are about to release a single, their first, on Survival Records — "People Running/Don't You Worry Now."

• Warming up already for a big week as JJJ/Beatbox/OTS band of the week are **The Cardigans** who support **The Fishermen** Saturday at Mosman.

• Heavy Metal assault and battery is committed on Friday at the Hills Inn wth **White Widow, Assassin** and **Komodo.**

• The start of the Piccadilly band competition has been put back a week and will now kick off on Sunday 14th September. Application forms are now available at the venue. More about the great prizes and unusual nature of the competition next week.

• "Another Big Step" towards something planned by **Bondi Youth Wave** is a series of concerts of their own trained and got together bands this Thursday, Friday and Saturday nights 8pm at Bondi Pavilion.

• **The Vultees** are thanking everyone who helped celebrate their single launch Saturday and they play this week at Petersham Inn on Friday with definitely not friends **The Spunk Bubbles** and the strangely billed **Ya Ya Choral** plus back at their sweet little homestead Waterfront Records Saturday afternoon.

• **Meet A Micro** is a 12 month pilot project funded and staffed by Commonwealth Employment Program funds to allow access and training on micro-computers at NSW State Library, so it could be named "Interface With A Human" from the other side. The program will be launched by **Ruth Cracknell** who will be the first to get her "hands on" next Wednesday 10th.

STREET TALK

The Cockroaches en masse

• Rumour has it The Cramps requested a special screening of **"THE RE-ANIMATOR"** whilst in Sydney having missed it during its record run in downtown L.A. This blackest of black horror outrages is now screening at the New Mandarin Cinema for an indefinite season.

• Sax players can turn up in the darndest places... one **Tracey Pearson**, who used to back breakneck boys Celibate Rifles, is now none other than Miss Australia 1986.

• Three-piece originals **The Franklins** play tonight Wednesday at the Music Cafe then Friday and Tuesday at the Sandringham.

• **Sydney City Council** is presenting a series of concerts and workshops of **multi-cultural music**, aimed at exposing people to the wide variety of music from different cultures that exists here in Sydney. The show will take place in casual, non-concert type venues such as the Woolloomooloo Recreation Centre and Sandringham Gardens in Hyde Park. For a rundown of exactly what you can hear where, call Michael Eccleston on **265 9058.**

• If you're feeling crafty, and you live on the north shore, you're well placed to visit a **Celebration of Craft '86**, an exhibition of the work of over 30 local crafts people, much of which will be for sale. It will be held at the McMahons Point Community Centre, 165 Blues Point Rd on Saturday September 20, and admission is free.

• **Elvin Bishop** brings his special brand of southern fried funk to Sydney for the first time in September, and will be strutting his r'n'b/country/rock/gospel stuff at the Basement on the 8th, 9th, 10th and 15th to 18th inclusive.

• You can see what artistic waitresses do on theri times off, when four women who come together under the collective **'The Expressos'** exhibit their work at Trendy Tzers Coffee Shop in even trendier Kellett St, the Cross in December. One show will be painting, photography, drawings and sculptures, all in the friendly informal space of a coffee shop, from 12th to 24th Dec.

• The resignation of **Irene Stone, Director of Programming of Channel 10,** has been announced. He day to day responsibilities will be taken over by the Director of Programming for the entire network, Tom Warne.

• **Frankly Scarlet** have everyone getting down each Thursday night from 7.30 to 11.45pm at the swanky Marble Bar of the Sydney Hilton.

• **The Trilobites**, whose new single "American TV" is out now, play the Hills Inn Tavern on Friday 12th with **Voodoo Lust**.

• Radio With A Point (the echidna is their symbol), **2SER-FM on 107.5** has lots of audio treats for listeners this and every month eg. Women's Juke Box on Saturday at 12.30a.m., The 60's File same day at 10p.m., The Thursday Magazine on current affairs at 4p.m. on guess-which-day, Sudnay Arts at 2p.m. on guess-which-day, and heaps more....

• **The Go-Betweens** play the Tivoli next Tuesday 9th and Wednesday 10th with **Ups and Downs** and **Peter Blakely**, then Sweethearts on 11th, Sylvania on 12th, Bankstown R.S.L. on 13th and then its off to the U.S.A.

• If you want to find out just what is **WATT in concert**, get down to the downstairs theatre at the Seymour Centre this Thursday 4th, Friday 5th or Saturday 6th at 8p.m. and hand over $8 or $4 concession. That will let you see/hear a myriad variety of computer-generated music and videos, with 'live' Fairlights and other techn-wizardry.

• A public meetin and impromptu party will be held at the **Heffron Hall Community Centre** tomorrow Thursday 4th at around 7.30p.m. to rally round and do something about the senselessly violent (and unprovoked) attack made recently on the Albion Street AIDS Bus that is used as a mobile outreach unit. Some kind of preventative combined action is what is hoped for from the meeting.

• **Mondo Rock** are ready for their first innercity show for well over a year, and the date to remember is this Sunday 7th at the Tivoli. Mondo's new LP "Boom Baby Boom" will be released next week.

• Viciousness must be catching... band **Vicious Thrush** can be snared at Newtown's Sandringham Hotal this Saturday 6th from 4.30p.m.

• The final part of 2JJJ's **"Sound of the Eighties"** doco about new music technology goes to air next Monday 8th at 8p.m.

• Stepehn Cummings plays the comfy Tivoli tonight (Wednesday 3rd) and Thursday 4th, when we can expect him to speak fairly frankly.

• if tricky multi-part harmonies without musical accompaniment are your kettle of kippers, you should most def get down to the Hip Hop Club to hear a cappella group **the Phones**, who appear a couple of times each week in September, in a dinner show starting at 9.15p.m.

• Fans of the **Screaming Tribesmen** can catch them tonight with support Crystal Set at the Hills Inn Tavern for $5.

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FRI 26: MORTDALE HOTEL

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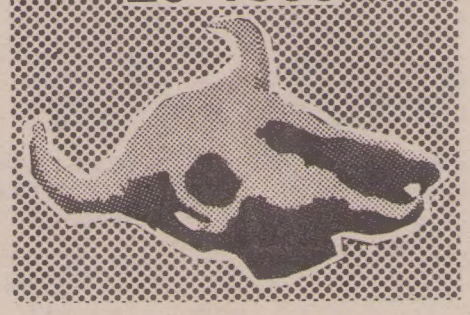

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Thursday September 4
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Saturday September 6
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